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THE COMEDIES  
OF ARISTOPHANES.

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VOLUME THE FIRST.



OXFORD: PRINTED BY D. A. TALBOYS.

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# THE COMEDIES OF ARISTOPHANES

TRANSLATED INTO FAMILIAR BLANK VERSE,  
WITH NOTES, PRELIMINARY OBSERVATIONS  
ON EACH PLAY, ETC.

BY C. A. WHEELWRIGHT, M. A.

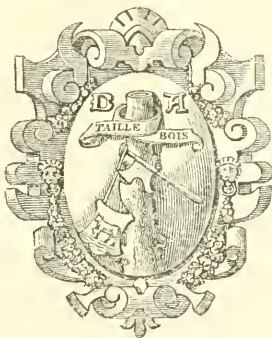
FORMERLY OF TRINITY COLLEGE, CAMBRIDGE.

Author of a New Version of Pindar, etc.

TO WHICH IS ADDED  
A DISSERTATION ON THE OLD GREEK COMEDY  
FROM THE GERMAN OF WACHSMUTH.

IN TWO VOLUMES.

VOL. I.



139697  
28/9/16

OXFORD: D. A. TALBOYS;

AND 1, BOUVERIE STREET, LONDON.

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## PREFACE.

IN offering to public notice a new version of the Comedies of Aristophanes, the politician and one of the brightest ornaments of the Athenian stage, the Translator naturally feels no inconsiderable degree of embarrassment, since this author, whose language is refined by all the graces of Attic wit and elegance, has not a corresponding character for delicacy either of expression or sentiment. Nevertheless, both as a first-rate poet and an honourable citizen, he stood so high in the estimation of those who were best able to appreciate his worth, that I am unwilling to weary the reader's patience by an elaborate apology.

The great Saint Chrysostom, a name consecrated to immortality by his virtue and eloquence, is known to have been so fond of Aristophanes, as to wake with him at his studies, and to sleep with him under his pillow<sup>a</sup>; and I never heard that this was objected either to his piety or his preaching, not even in those times of pure zeal and primitive religion." —Warburton, Preface to Shakspeare.

It is well observed by the ingenious Author of the *Theatre of the Greeks*, (p. 353. third edition); "The most honourable testimony in favour of Aristophanes, is that of the sage Plato, who read him continually, and sent the *Clouds* to the elder Dionysius, (though in that play not only the web of the Sophists was attacked, but Philosophy itself, and his master Socrates,) signifying to him, that by means of this play he might make himself acquainted with the Athenian republic. By this he could scarcely mean that the play was a proof of the unbridled democratic freedom which prevailed at Athens, but he meant it as a testimony of the poet's deep knowledge of the world, his thorough insight into the whole machinery of the civil constitution."

<sup>a</sup> A similar instance of affectionate regard for the poems of Homer is said by Plutarch, quoting Onesicritus, to have been manifested by Alexander the Great.

Cumberland also in his *Observer*, iii. p. 268, says, “It is generally supposed that we owe these remains of Aristophanes to St. Chrysostom, who happily rescued this valuable though small portion of his favourite author from his more scrupulous Christian contemporaries, whose zeal was fatally too successful in destroying every other comic author, out of a very numerous collection of which no entire scene now remains.” The Comedies of Aristophanes are frequently quoted by Clement of Alexandria, Gregory of Nazianzum, called by way of eminence *the Theologian*, and by Eustathius: and the remarkable use of the verb *μυεῖσθαι* by St. Paul (ad Philipp. iv. 12.), which occurs six times in our poet’s eleven remaining plays, would almost tempt one to imagine that the great Apostle of the Gentiles was conversant with these valuable remains of antiquity, as he is known to have been with the writings of other Greek poets<sup>b</sup>, (see his quotation from Aratus in the xviith chapter of the Acts, v. 28.) The reader may likewise observe a curious instance of an ancient oriental custom mentioned in the sacred writings, and attested by Aristophanes, by comparing the narrative of the woman anointing our Saviour’s head (Matt. xxvi. 7—13.) with v. 1117. of the *Ecclesiastusæ*, and v. 947. of the *Lysistrata*.

With respect to the biography of Aristophanes, we learn from the Greek author of his life that he was the son of Philippus a native of Ægina, but the name of his mother is not recorded. He was of the Cydathenæan borough<sup>c</sup>, and the Pandionian tribe. As a comedian, he at first used extreme caution in the composition of his plays, with the view of reducing the vague construction of the old comedy to a more precise and useful form; his play on the subject of Cocalus, king of Sicily, furnished Menander and Philemon with a groundwork on which to erect the composition of

<sup>b</sup> That St. Paul was a reader of the comic dramatists appears also from the iambic line quoted by him (1 Cor. xx. 33.),

*φθείρουσιν ἡθῆν χρεῖσθ’ ὀμλῖαι κακά*

which was no doubt attributed in Beza’s ancient Codex to *Μένανδρος ἐν Θαι’ ἐν* (see his note on the passage.)

<sup>c</sup> The Attic *ἑῖροι* or *boroughs* were one hundred and seventy-four in number, divided into *upper* and *lower*. The number of tribes was twelve.

their own dramas. Aristophanes appears to have been greatly subjected to the carping malignity of his contemporaries Aristonymus and Ameipsias; but Cleon the demagogue was the chief object of his hatred, and in order to wreak his resentment against this vainglorious, though occasionally<sup>d</sup> successful general, he wrote his comedy of *the Knights*, in which he severely rebuked Cleon's theivish and tyrannical disposition; but as no fabricator of dramatic masks could be found sufficiently bold to aid in the exhibition of so formidable a personage, nor any actor to undertake the part, Aristophanes smeared his face with a red dye, and personated the character himself so effectively, that the venal and peculating general was condemned to restore the five talents of which he had robbed the islanders, under pretence of persuading the Athenians to lighten the burthens which were imposed upon them as tributaries to that fickle nation<sup>e</sup>.

The reputation of our poet was so great that it had reached even to the Persian court, and induced the powerful monarch of that country, to enquire into his native place and abode. The esteem in which he was held there appears from some lines in the parabasis of the *Acharnians* (v. 620, et sqq.) Cumberland, in his *Observer*, (No. 138.) remarks that "he was not happy in his domestic connections, for he declares that he was ashamed of his wife, τὴν γυναῖκα δ' αἰσχύνομαι and as to his two sons Philippus and Ararotes (to whom the anonymus Greek author of his life adds a third, Nicostratus) they did him as little credit, and he considered them accordingly. He was blessed with a good constitution, and lived to see above seventy years, though the date of his death is not precisely laid down.

As a poet, I might refer the learned reader to his works, which speak so ably for themselves: they are not only valuable as his remains, but when we consider them as the only perfect

<sup>d</sup> Especially in the affair of Pylos, where, however, Plutarch asserts that he was much favoured by fortune.

<sup>e</sup> See the fifth line of the *Acharnians*, and note. The construction of this verse,

τοῖς πέντε ταλάντοις, οἷς Κλέων ἐξήμυσεν,

affords a remarkable instance of the Attic attraction.



remains which give us any complete specimen of the Greek comedy, they become inestimable through the misfortunes of all the rest. We receive them as treasures thrown up from a wreck, or more properly as one passenger escaped out of a fleet, whose narrative we listen to with the more eagerness and curiosity, because it is from this alone we can gain intelligence of the nature of the expedition, the quality of the armament, and the characters and talents of the commanders who have perished and gone down into the abyss together.

The Comedies of Aristophanes are universally esteemed to be the standard of Attic writing in its greatest purity; if any man would wish to know the language as it was spoken by Pericles, he must seek it in the scenes of Aristophanes, where he is not using a foreign or affected diction for the purpose of accommodating it to some particular or extravagant character. The ancient authors, both Greek and Roman, who had all the productions of the Athenian stage before them, speak of him with such rapture and admiration as to give him a decided preference before all other comic poets. The drama of Aristophanes is of a mixed species; sometimes personal, at other times inclining to parody, according to the character of the middle comedy; he varies and accommodates his style to his subject and the speakers on the scene; on some occasions it is elevated, grave, sublime, and polished to a wonderful degree of brilliancy and beauty; on others it sinks and descends into humble dialogue, provincial rusticity, coarse naked obscenity, and even puns and quibbles; the versatility of his genius is admirable, for he gives us every rank and description of men in his scenes, and in every one is strictly characteristic. In some passages, and frequently in his choruses, he starts out of the ordinary province of comedy, into the loftiest flights of poetry, and in these I doubt if *Æschylus* or *Pindar* have surpassed him; in sentiment and good sense he is not inferior to *Euripides*, and in the acuteness of his criticisms equalled by none; in the general purport of his moral he seldom, if ever, fails; but he works occasionally with unclean tools, and like *Juvenal* in the lower ages, chastises vice by an open exposure of its turpitude, offending the ear, whilst

he aims to mend the heart. This fashion for plain speaking was that in which he wrote, and the audience demanded and would have it. If we cannot entirely defend the indelicacy of his muse, we cannot deny that a great share of the blame rests with the spectators; a dramatic poet cannot model his audience, but to a certain degree must of necessity conform to their taste and humour; it can be proved that Aristophanes himself laments the hard task imposed upon him of gratifying the public at the expense of decency; but with the example of the poet Cratinus before his eyes, who was driven from the stage because he scrupled to amuse the public ear with tawdry jests, it is not to be wondered at if an author, emulous of applause, should fall in with the wishes of the theatre, unbecoming as they were: let me add, in further palliation of this fault, that he never put obscenity but in the mouths of obscene characters, and so supplies it as to give his hearers a disgust for such unseemly habits. Morality, I confess, deserves a purer vehicle; yet I contend that his purpose was honest, and I dare believe went further towards reforming the loose Athenians, than all the indecisive positions of the philosophers, who being enlisted into sects and factions, scarce agreed in any one point of common morality<sup>f</sup>.

His wit is of various kinds; much is of a general and permanent stamp; much is local, personal, and untransferable to posterity; no author still retains so many brilliant passages, yet none has suffered such injury by the depredations of time: of his powers in ridicule and humour, whether of character or dialogue, there might be no end of instances; if Plautus give us the model of Epicharmus, he does not equal him; and, if Terence translates Menander, his original does not approach him in these particulars. I doubt if the sum

<sup>f</sup> On this subject it is observed by Porson, in his Critique on Brunck's Aristophanes (Maty's Review for July 1783) that "among the ancients, plain speaking was the fashion; nor was that ceremonious delicacy introduced, which has taught men to abuse each other with the utmost politeness, and express the most indecent ideas in the most modest language. The ancients had little of this. They were accustomed to call a spade a spade; to give everything its proper name. I believe there is no man of sound judgment who would not sooner let his son read Aristophanes than Congreve or Vanbrugh."

total of wit and humour in all their stage-lacqueys would together balance the single character of Cario in the *Plutus*. His satire, whether levelled against the vices and follies of the people at large, against the corruption of the demagogues, the turpitude and chicanery of the philosophers, or the arrogant self-sufficiency of the tragic poets, cuts with an edge that penetrates the character, and leaves no shelter for either ignorance or criminality.

Aristophanes was author of above sixty comedies<sup>g</sup>, though they are erroneously stated under that amount."

Besides the eleven entire plays, we have a few fragments quoted by Athenæus and other ancient authors from about forty others, as well as numerous single lines and hemistichs from uncertain comedies. Of these, the most considerable, cited by Plutarch (*de Musicâ*) clearly belongs to Pherecrates the comic poet, and was wrongly attributed by Kuster to Aristophanes. There is a very humorous enumeration of the articles of a lady's toilet, cited by Clemens Alexandrinus from the second *Thesmophoriazusæ*.

I cannot conclude these preliminary observations better than by making some considerable extracts from the excellent critique on Mitchell's *Aristophanes* in the *LXVIII*. No. of the *Edinburgh Review*, which conveys a very clear idea of the Athenian stage, especially during the reign of the *Vetus Comædia*, as well as of the literary character of Aristophanes, so intimately connected with the history of his country. "As public satirist, an office with which he found himself virtually invested, he had to exercise a censorship far more formidable than that of the archon: there was no shift to elude his *δοκιμασία*: nor could any bribe persuade him to arrest the lash, when once his arm was raised for flagellation<sup>h</sup>. As state journalist, for no daily reams then issued from the press to pour a deluge of intelligence, and pall the appetite of curiosity itself; he had to chronicle the events of the passing year, to comment on the conduct of

<sup>g</sup> His Greek biographer says forty-four, and asserts that four of these, namely, *Poetry*, *the Shipwrecked Man*, *the Islands*, and *Niobe*, are not his, but attributed by some to Archippus.

<sup>h</sup> See *Wasps*, v. 1062.



the ruling powers, to animate the patriotism, instruct the zeal, or direct the aversions of his countrymen. As periodical critic, he had to watch with a jealous eye the productions of contemporary writers; as prize competitor, he had so to regulate, or so to humour the public taste, as to secure indulgence for his own.

“ In the last mentioned capacity, Aristophanes boldly chose the nobler part; and made the caprices of even Athenians bend before his juster notions of the *χρησιμον* and *ἡδύ*, what should be at once beneficial and agreeable, in the line of composition he had fixed upon: ‘The strain they heard was of a higher mood’ than they had been wont to listen to, but it came upon them recommended by such a richness of melody, and such a force of inspiration, that they could not turn a deaf ear to its enchantments. The chord he struck was new, but every bosom vibrated in answer to its tones. Not that in his hands Comedy forgot her broadest grins, though she acquired graces of a more majestic cast. Never was calumny so ungrounded as that monstrous position maintained by Plutarch, ‘that Aristophanes can neither please the multitude, nor be endured by the refined, but that his muse, resembling a decayed courtesan, that imitates the dignity of a matron, is at once disgusting to the many from her insolent assumptions, and abominated by the graver few for her lewdness and malignity.’ The literal reverse of this judgment might be stated as the true one: compounding and concocting the *utile* and *dulce*; with many a laughable jest, and many a serious appeal<sup>i</sup>; for the lively rabble he has practical jokes, good-humoured merriment, interminable slang; ‘the puns of the Piræus, the proverbs of the Agora;’ the ribaldry of the popular assembly, and the professional pleasantries of the courts of justice; while for souls of brighter mould he unveils the awful face of genuine poesy, and bids the mighty mother smile upon her votaries<sup>k</sup>. The patriot learned from him to glow at the recollections of Marathon<sup>l</sup>, the poetical aspirant to invoke the shade of Homer<sup>m</sup>, the youth to shudder at the hideousness of vice<sup>n</sup>;

<sup>i</sup> Ran. v. 389.<sup>k</sup> Eccl. v. 1154.<sup>l</sup> Vesp. v. 1109.<sup>m</sup> Ran. v. 1061.<sup>n</sup> Passim.

and the aged to repose in the security of virtue. Though diffidence (for modesty was no stranger to the breast of Aristophanes) induced him to have his first play acted under the shelter of another's name<sup>o</sup>, the sentiments, we may safely conjecture, as well as the tendency of that composition, were conceived in a spirit all his own. We know that the subject was serious, and it would neither be weakened nor degraded by his treatment of it. The applause which crowned this effort taught him, that even among such an audience as democratic Athens afforded, there were some hearts that beat in perfect unison with his own; and many that, while they had chosen the wrong path, could yet discern the right; and had neither lost the sense to understand, nor the feeling to admire him.

“ The prominent feature, the differential quality that distinguishes his satire from that of other poets, is neither its occasional vigour, nor its general facetiousness. Among the Latins, we have Juvenal his equal in the first respect, and Horace in the last. It is that unfailing fluency and copiousness, that sort of active magnetism, by which one conception rising in his mind draws after it in full exuberance an endless train of corresponding thoughts and connected allusions, that magic power that conjures and compels into its service the most remote, refractory ideas, and surprises us at every turn, like unexpected light, with something that at once startles and delights the mind. As the fabled touch of the Phrygian monarch transmuted the meanest materials into gold, or as the chemist extracts a spirit from a thousand seemingly unpromising substances, the unwearied and prolific fancy of Aristophanes can find matter for his drollery or sarcasm, where a less fertile or less energetic genius would slumber or despair. A beard<sup>p</sup>, a puff of smoke<sup>q</sup>, a termination<sup>r</sup>, the blunder of a clown<sup>s</sup>, the lisp of Alcibiades<sup>t</sup>, every thing and any thing is made subservient to his purposes of personal attack : once let him be started, and it is in vain to conjecture<sup>u</sup> whither he will lead, or where please to stop. His restless wit flows on, sometimes sparkling in antithesis,

<sup>o</sup> Vesp. v. 1054.

<sup>p</sup> Eccl. v. 101.

<sup>q</sup> Vesp. v. 342.

<sup>r</sup> Nubes, v. 642.

<sup>s</sup> Nubes, v. 213.

<sup>t</sup> Vesp. v. 45.

sometimes pungent in a gibe, sometimes insipid in a pun, but never for an instant failing him, or threatening his readers with a drought. Persius, a satirist to whom Dryden by no means does justice, and whom no commentator except Casaubon seems to have thoroughly understood, is the only writer we can mention who comes at all near to Aristophanes in this quality of inexhaustible fertility. Perhaps the consciousness of such resemblance might heighten the enthusiasm with which that Roman hails him as the *PRÆGRANDIS SENEX* of the Grecian comedy, but it is an epithet to which the ‘audacious’ Cratinus, or the ‘angry’ Eupolis himself could hardly have objected. The boast Aristophanes has put into the mouth of his Chorus in the *Acharnians* (v. 621. et sqq.),

οὕτω δ' αὐτοῦ περὶ τῆς τέλης ἤδη πόρρω κλέος ἔκει,  
 ὅτε καὶ βασιλεὺς, Λακεδαιμονίων τὴν πρεσβείαν βασανίζων,  
 ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ κρατοῦσιν·  
 εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι κακὰ πολλά·  
 τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους γεγενῆσθαι  
 καὶ τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμβουλον ἔχοντας,

may appear plausible enough to have been more than a mere ‘*jeu de théâtre*,’ if our readers shall think we are borne out by the reality in the praises we have bestowed upon the boldness of his patriotism, and the richness of his satire.

“Language and versification are points of scarcely less importance, when we are considering the merits of a poet; and in these, says Mons. Schlegel, ‘his excellence is not fairly acknowledged; it is such as to entitle him to take his place among the first poets to whom Greece has given birth.’ He might have said still more; Aristophanes is wholly without a competitor in these respects. The tripping lightness and airy grace of his trochaic metres, and the majestic swell of the anapæstic tetrameter, that has taken its name from him, are fraught with music the most ‘eloquent,’ even under all the disadvantages of neglected accents, and modern pronunciation: while a single glance at Suidas or Hesychius is sufficient to convince us how much of his native tongue owes its preservation to his writings, and how vast those treasures must be, from whose repositories the Grecian lexicographers

have drawn such overflowing stores. Had the flames of Omar reached the whole of his productions, posterity could never have rightly estimated the exhaustless power, the endless flexibility, the prodigal exuberance of the magnificent language in which they are embodied; could never have tasted the true relish of that Attic salt, which though sometimes harsh and acrid, the ‘sales venenati’ of Seneca, might oftener seem to have been collected from that very wave which gave birth to Aphrodite herself: nor have traced to one maternal womb so many of what appear, on a superficial inspection, the idiomatic graces of other tongues. If we allow the name of Plutarch once more to cross our pages, it is not for the purpose of confuting his ridiculous charges under this head, which even the zealous Frischlinus dismisses with a smile; but merely to show how far the ardour of a thorough Platonist (for Plutarch as the devoted admirer of Socrates and Plato had his own motives for endeavouring to depreciate Aristophanes) could hurry him, in spite of the conviction of his very ears. The following is his *atrocious* criticism, as Frischlin justly terms it: ‘There is, sooth to say, in the structure of his phraseology, something tragicomic, bombastic as well as pedestrian; there is obscurity, there is vulgarity, there are turgidity and pompous ostentation, together with a garrulity and trifling that are enough to turn the stomach.’ Bona verba, Plutarche! we may well cry with honest Nicodemus. It is amusing enough to find such blasphemies as these in a writer who reckons it one of the worst symptoms of malignity to use rough or violent expressions where milder phrases are at hand, (ἐπιεικεστέρων παρόντων,) and who would soften down the *ferocious insanity* of Cleon into the gentle reprobation of a *futile levity*!

“It is an observation of Mons. Schlegel, that ‘in many passages of serious and earnest poetry, which (thanks to the boundless variety and lawless formation of the popular comedy of Athens) he has here and there introduced; Aristophanes shows himself to be a true poet, and capable, had he so chosen, of reaching the highest eminence even in the more dignified departments of his art.’ This is in fact a very strong point in his poetical character, and our applause

is due, not only to the great intrinsic merit of the passages themselves, but to the extreme taste with which they are uniformly introduced. There is no false glare, that would be misplaced and unnatural if diffused over the surface of comic composition: they are but the streaks of sunshine, that give variety and beauty to a landscape. We are never disagreeably reminded of the '*purpureus pannus*,' the purple rag botched in to shame the circumjacent meanness of a beggar's apparel. It is the '*illusæ auro vestes*,' the garment tricked with gold, but not overloaded. It always seems suited to the texture it adorns, and truly the ground is rich enough to bear a little embroidery. Aristophanes is no ostentatious coxcomb to drag down poetry from her ear of fire, and parade her in the common eye, merely for the vanity of displaying his acquaintance; yet he will sometimes fling the reins into her hands, and is not the man to balk her if she invite him to her side. There are a thousand places we could refer to, that bear the stamp of this 'communion high'. We question whether the united genius of Pindar and Euripides, fond as the latter is of the nightingale, could have produced any thing superior to that burst of lyric ecstasy<sup>u</sup>, in which he calls on Philomela from her 'leafy yew' to challenge the minstrelsy of heaven. Nor will the descriptions of Ovid or of Milton stand a competition with that tone of melancholy grandeur in which he opens the parabasis of the Birds, and penetrates the mysteries of Chaos and 'Old Night\*.' Indeed we might safely stake the justice of our panegyric upon the whole conception and execution of that fascinating drama, the most fantastic genius, that seems meant for fays alone to act in fairy land: that *Midsummer Night's Dream* of the Grecian stage, of which it is not too much to say, that it is what Shakspeare, had he been an Athenian, would have written, or, had he read Greek, would have admired.

"We have much too slender data to proceed upon, did we wish to institute a comparison, in this respect, between Aristophanes and his precursors or contemporaries, in the same

<sup>u</sup> Aves, v. 209.

\* Aves, v. 685.



line, of whose works nothing but the most meagre fragments have escaped the ravages of time. But with regard to his immediate rivals, the remains of Cratinus are by no means of a nature to justify the praises of Quinctilian; and the precocious talent of Eupolis fails in competition, when we find it employed upon the same subject with the muse of Aristophanes. That celebrated verse of the *Acharnians*, in which we seem yet to hear the eloquence of Pericles convulsing Greece; that verse which Cicero<sup>y</sup>, and Pliny<sup>z</sup>, Diodorus<sup>a</sup> and Lucian<sup>b</sup>, have alike appealed to as the best monument of the orator's fame, if contrasted with the cold and laboured eulogy of Eupolis, will leave little doubt upon the mind that his superior vigour in the passages of serious poetry was one of the grounds upon which the title of Aristophanes to the acknowledged sovereignty of the ancient comedy was founded.

"So many brilliant qualities almost required a foil, or at least may cover one transgression. It is the severity of impartial criticism that forces us to admit that although Aristophanes undoubtedly moderated the spirit of unrestrained and profligate obscenity that wandered in the old hags and drunkards of preceding bards<sup>c</sup>, enough of it remains in his writings to form a foul blot upon a mind which, in the language of a well-known epigram, the Graces had selected for their peculiar portion. Those powers of the Cephisian wave<sup>d</sup> who plant their thrones at the right hand of Phœbus, and dispense to mortals the three best of heavenly gifts, wisdom, beauty, and fame<sup>e</sup>, should have shrunk away from such contamination, or have expelled it from the chosen temple, that was never to fall. It is an unnatural coalition of ugliness with elegance, a Caliban basking on the lap of an Ariel. Yet without allowing the spirit of the advocate to interfere with the calmer duties of the judge, we may urge for Aristophanes that his greatest grossness is always playful, and his longest indulgence in it comparatively short. It is a sop, and nothing

<sup>y</sup> Cic. in *Oratore*.      <sup>z</sup> Pliny *Sec.* 51. *Epic.* 20.      <sup>a</sup> Diod. *Sic.* lxii. p. 307.

<sup>b</sup> Lucian in *Demosth.* p. 693.

<sup>c</sup> *Nubes*, v. 555.

<sup>d</sup> Pindar, *Olymp.* xiv. l. 9. 15.

<sup>e</sup> *Ran.* v. 236; *Nubes*, v. 975; *Aves*, v. 669.



more, for the Cerberus of the prevailing taste of the age. This, at least, is the case in eight out of the eleven of his plays that remain with posterity. It was certainly not the bent of his mind to be immoral, though, like Swift, he might not care to wade through a little nastiness for the sake of a joke. There is no wallowing in the mud, no indecency that clings to its ground, or reluctantly gives way, 'with many a longing, lingering look behind.' His most indelicate writing is generally introductory to some passage of exceeding spirit or poetical beauty, to which his mind returns with an elastic impulse from having been forced out of its native inclination. Like Antæus he may grovel on the earth for a moment, but it is only to rise into the fresh air again with increased alacrity and renovated vigour. Springing from such sources as the Phallic Hymn, and the Margites of Homer, the Ancient Comedy could not be expected, under any management, to become a perfect model of uninterrupted purity. We cannot be surprised to find some pollutions in the stream, when its fountain-heads were these; nor offended at detecting those pollutions in the earlier part of its course, when we know that it had not left them all behind, even when filtered through into the pages of Menander. 'Omnes Luxuriæ Interpres,' the character which Pliny bestows upon that poet, is pretty intelligible testimony against him, although we had not Terence for a stronger and more substantial evidence.

"We are persuaded that what we have advanced concerning the nature of the Old Comedy, and the merits of him who was its prince, however extravagant it may appear to superficial students, or to timid reasoners, will be fully admitted by all that are thoroughly acquainted with the Aristophanic writings; and we have the rather avoided any attempt at overstrained ingenuity, and aimed at a perfect simplicity in our observations, that the complete sincerity of our own conviction might be made as manifest as possible. Aristophanes will of course continue to be underrated by all who choose to submit ancient subjects to the test of modern opinions; who cannot perceive any excellence in dramas that are com-

posed upon rules entirely different from the only principles they can understand: or who are generously satisfied to draw decided inferences from what floats upon the surface, without the pains, or perhaps without the power of diving into those depths which so often hide the gems of 'purest ray.'"

## PRELIMINARY OBSERVATIONS UPON THE GREEK DRAMA.

TRANSLATED FROM THE FRENCH OF PÈRE BRUMOY.

THE Greek comedies were performed by public authority three or four times during the year : at the feasts of Bacchus called the Dionysia, which were celebrated towards the spring and in the city, at the Panathenea or feasts of Minerva every fifth year, and at the feast of the Lenæan Bacchus annually at the end of autumn ; these were held in the fields. Besides these feasts, it is supposed there was one celebrated particularly in honour of Bacchus, named Anthesteria, which was divided into three, called the feasts of the Tuns, the Cups, and the Pots. It is said that the excommunication of Orestes gave place to the feast of cups, of which Euripides speaks in his tragedy of Iphigenia in Tauris, and which forms the concluding part of the Acharnians of Aristophanes. It was also appropriated to spectacles, and on these days the tragic and comic poets disputed for the prizes. Originally each poet presented four plays, called a tetralogy, composed of three tragedies on the same heroic subject, and one satyric drama ; excepting Sophocles, who, not deeming it proper to continue so troublesome an exercise, limited himself to one single piece every time that he disputed for the prize. There were judges, or commissaries, named by the state, whose office it was to deliberate in assembly upon the merit of the pieces, whether comic or tragic, before they were exhibited at the feasts. They were performed before them, and sometimes, as appears from a passage of Aristophanes in the Birds, even in presence of the people but without much preparation. The judges gave their suffrages, and the piece which had the plurality of voices was declared victorious, crowned as such, and represented at the expense of the republic with all possible pomp. But even here the best pieces had not always the preference, for intrigue, caprice, and prejudice are to be found in all times. It does not appear that Aristophanes himself performed in his pieces, if we except the part of Cleon in the KNIGHTS, who was so formidable a person, that no actor was to be found bold enough to represent him ; at least, this is certainly the first time our poet

appeared on the stage. Callistratus and Philonides generally acted in his plays. It is the opinion of the anonymous author of the life of Aristophanes, that the former acted in the pieces which did not directly relate to the state, or private persons; such as the *PLUTUS*; and that the latter played in those which painted after nature the Athenians of that time, and which were addressed to the republic in a body. The first comedy of Aristophanes has not come down to us, it was called the *DÆTALEANS*. At the time of its representation he was not known as its author, being then under the age prescribed by law, which forbad any poet to compose for the theatre before he had reached the period of thirty years, some say forty. It was represented by Callistratus, under the archon Diotimus, the first year of the lxxxviii<sup>th</sup> Olympiad, and was deemed worthy of the second place. This date serves in a great degree to determine that of some others. But, independently of this, the periods at which the generality of the most important were written, as those which relate to the republic; the distinguished men of Athens; or to the Peloponnesian war, during which almost all of those we now have were performed, are fixed by the very words of Aristophanes, by ancient Greek prefaces upon his works, by the Scholiasts, and by the inference one may form from all these united, which have determined me to arrange them in the following manner.

		Year of the Peloponnesian War.
1. The Acharnians . . . . .	acted in the .	6 <sup>th</sup> .
2. The Knights . . . . .		7 <sup>th</sup> .
3. The Clouds . . . . .		9 <sup>th</sup> .
4. The Wasps . . . . .		9 <sup>th</sup> .
5. Peace . . . . .		13 <sup>th</sup> .
6. The Birds . . . . .		18 <sup>th</sup> .
7. The Feasts of Ceres . . . . .		21 <sup>st</sup> .
8. Lysistrata . . . . .		21 <sup>st</sup> .
9. The Frogs . . . . .	acted in the	4 <sup>th</sup> year of the lxix <sup>th</sup> Olympiad.
10. The Women assembled in Council .	Date uncertain.	
11. <i>Plutus</i> . . . . .	acted in the	4 <sup>th</sup> year of the xcvi <sup>th</sup> Olympiad.

One needs not give oneself much trouble respecting the dates of all the pieces of Æschylus, Sophocles, or Euripides, because they are tragedies quite independent of the times in which they were acted, the subjects being drawn chiefly from fabulous history and

known as such. But that is not the case with Aristophanes. His comedies are so much linked with the times in which he composed them, that many of the most delicate and agreeable passages, would be unintelligible if we could not determine the contemporary facts upon which they depend, and consequently the true origin of each piece. This labour, undertaken with relation to the comedies which remain to us, has been so much the more necessary, because the Scholiasts, whose remarks upon other points are so very valuable, have sometimes committed great oversights for want of having clearly ascertained the dates, and many learned men have fallen into the same errors with them upon their authority. As it avails little to mark the eras, if we do not join to them the events, and deeds, which belong to them, I have thought it right to place before the eyes of the reader the Annals of all the most remarkable circumstances of the famous Peloponnesian war. The comedies of Aristophanes in order to be well understood would demand a good Greek history. To supply this, I have extracted these annals from the Chronology of father Petavius, and I have sometimes added the authority of the comic poet to that of Thucydides, the historian of a part of this war. It may suffice to read them over at first slightly, but one must again have recourse to them, on reading each play, particularly the *ACHARNIANS*, the *KNIGHTS*, and *PEACE*. At first sight a difficulty may perhaps arise respecting the archons marked in the comedies, because they do not appear always to agree with those marked by Petavius, but it is easy to reconcile them, if we pay particular attention to the year in which each archonship begins and finishes, thus the Scholiasts of Aristophanes will be reconciled with the annals of which I make use. Thucydides himself advises us upon the subject of the Peloponnesian war, of which he gives the history, “always to have in view his plan of reckoning the years by the summers and winters, without regard to the enumeration and succession of the Athenian archons, or others, whether magistrates, or generals of any country, because this mode of commutation would throw us into embarrassment on account of the various periods at which they entered upon their offices.”

# ANNALS OF THE PELOPONNESIAN WAR

TO ILLUSTRATE THE COMEDIES OF ARISTOPHANES.

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431 Years before J. C.—323 since the foundation of Rome.

OL. LXXXVII. 2; the first of the War—PYTHODORUS the Archon finishing, EUTHYDEMUS beginning.

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THE Peloponnesian war began under the archonship of Pythodorus in the spring.—The real cause of this war was the jealousy of the Lacedæmonians against the Athenians, who were become too proud and powerful.—The pretexts for it, were different acts of hostility; among others, the decree enacted against the Megarians by Pericles, who himself was the great promoter of the war.—It began by the surprise of Plataea, a town on the frontiers of Bœotia, where the Thebans were all killed.—Some months after, the Lacedæmonians ravaged the territory of Attica, and encamped in Acharnæ, one of its richest boroughs, forty years after the irruption of Plistoanax [Thucyd. lib. 2.]—The Athenians drove the inhabitants of Ægina from their isle, and ruined the coasts of the Peloponnesus with a fleet of a hundred vessels.—They gained over to their party Sitalces, king of Thrace, and Perdiccas king of Macedonia.—See the Acharnians, the Knights, and Peace.

## 3d YEAR. 2d OF THE WAR.

APOLLODORUS, ARCHON.

The Athenians in vain besiege Methone.—Brasidas, chief of the Lacedæmonians, renders himself illustrious.—A dreadful plague rages in Athens, caused by the great number of peasants who retired there after a second incursion which the Lacedæmonians made in Attica.—Pericles a second time ravages the coasts of the Peloponnesus.—He becomes odious to the Athenians who condemn him to a fine [Thucyd. 2. Diod. 12.] see the Knights.



## 4th YEAR. 3d OF THE WAR.

EPAMINONDAS, ARCHON.

Pericles dies two years and six months after the commencement of the war.—Agnon, the Athenian general, attacks and takes Potidæa, a city of Macedonia inhabited by a colony of Corinthians.—Phormio, another Athenian chief, gains two naval battles over the Lacedæmonians.—The Peloponnesians attack Platæa in the month of October.

## OL. LXXXVIII. 4th YEAR OF THE WAR.

DIOTIMUS, ARCHON.

Sitalces is occupied against Perdiccas [Thucyd. lib. 2.] see the Acharnians.—The Lesbians, particularly those of Mitylene, quit the party of the Athenians, and secretly send deputies to the Peloponnesians [Thucyd. lib. 3.]—Mitylene is taken, and its inhabitants put to the sword.—The siege of Platæa continues.

## 2d YEAR. 5th OF THE WAR.

EUCLIDES, ARCHON.

The Leontines entreat the Athenians to send a fleet into Sicily, to defend them against Syracuse (then a considerable city of Sicily), which was agreed to, but the affair was accommodated.—The Mitylenians, besieged by Paches for the second time, are obliged to surrender.—Athens condemns them all to death, and the women and children to slavery.—The next day they send a contrary order, which arrives seasonably: see the Acharnians.—The Lacedæmonians take and ruin Platæa.—Sedition in Coreyra.—The nobility incline towards the Lacedæmonians, the people towards the Athenians, who support them against the nobility.

## 3d YEAR. 6th OF THE WAR.

SCYTHODORUS, ARCHON.

The plague breaks out again in Athens.—Delos is purified, and an edict published that no birth or burial should take place in the island.—Trachinia takes the name of Heraclea and becomes a Lacedæmonian colony.—Laches, in Sicily, draws over the Messinians to

the party of Athens.—The Athenians send thirty ships to the Peloponnesus, under the conduct of Demosthenes, Alcisthenes and Procles.—They also give fifty-one to Nicias for the attack of Melos.—These subdue the Bœotians at Tanagra.—Demosthenes harasses the Leucadians with Acharnian troops, but he is conquered by the Ætolians.—The Athenians in Magna Græcia, or Calabria, spread devastation in the territory of the Locrians.—They take Peripopolion.—Demosthenes revenges himself upon the Ætolians and Lacedæmonians united [Diod. 12.]

#### 4th YEAR. 7th OF THE WAR.

##### STRATOCLES, ARCHON.

Demosthenes fortifies Pylos, 400 stadia distant from Lacedæmon.—The Lacedæmonians throw some troops into the little island of Sphacteriæ, opposite the port of Pylos.—They are intercepted there without hope of resource. The Lacedæmonians enter into negotiation.—They are repulsed with harshness, and Cleon was the author of this advice so very injurious to the Athenians.—Cleon in spite of himself is proclaimed general, and takes the island with Demosthenes [Thucyd. 3. Diod. 12.] see the Knights: that comedy turns principally upon this history.—Death of Artaxerxes Longimanus in the fortieth year of his reign.—Xerxes succeeds him for two months, and Sogdianus for seven.—The Syracusans and Locrians take Mes-sina.

#### OL. LXXXIX. 8th YEAR OF THE WAR.

##### ISARCHUS, ARCHON.

The people of Syracuse and the other Sicilians make peace.—The Athenian chiefs on their return are condemned to exile or a fine.—Brasidas, the chief of the Lacedæmonians, saves Megara, which place the Athenians wish to surprise.—By order of the Athenians, Lamachus goes to Pontus, and Demosthenes to Naupactus (now called Lepanto).—Brasidas, on his side, negotiates with Perdiccas, and gains many cities to the Lacedæmonian party.—He takes Amphipolis [Thucyd. 4. Diod. 14.] see the Acharnians and Peace.—Commencement of the reign of Ochus or Darius Nothus, the ninth king of Persia, which lasts nineteen years.—This epoch is the date of the first Clouds of Aristophanes; the second comedy under that title was played the year after: now according to Diogenes Laertius and

Eusebius, Socrates only died in the first year of the xcvth Olympiad, aged seventy years, that is to say, at least twenty-three years after the representation of the *Clouds*, wherefore Aristophanes could not be considered as the immediate cause of his death, as Ælian appears to insinuate.

## 2d YEAR. 9th OF THE WAR.

### AMINIAS, ARCHON.

Lamachus, the Athenian general, loses his fleet near Heraclea by a tempest.—Truce for one year between the Athenians and Lacedæmonians.—Brasidas takes Scione (one of the five cities of Pallene or Phlegra) before he received news of the truce, a subject of altercation which could not be settled.—Menda (a town in the region of Pallene) goes over to the Lacedæmonians.—Nicias recovers that place.—They besiege Scione.—Perdiccas, alienated from the Lacedæmonians, takes again the side of the Athenians.—The temple of Argos burnt by the negligence of the sacrificer [Thucyd. 4. Diod. 12.]

## 3d YEAR. 10th OF THE WAR.

### ALCÆUS, ARCHON.

Cleon, in Thrace, takes Torone.—He makes a precipitate retreat before Amphipolis.—They pursue him; he is killed, as well as Brasidas, but the Lacedæmonians are conquerors.—By the death of these two turbulent leaders, a truce was gained for fifty years between Athens and Lacedæmon.—Here, properly speaking, the Peloponnesian war ends [Thucyd. 5.] We ought not to call by this name the war which followed, because the new troubles which broke the truce were a natural consequence of this first war. This epoch is remarkable for the comedies of Aristophanes.

## 4th YEAR. 11th OF THE WAR.

### ARISTION, ARCHON.

The Greek cities imagining that the Athenians and Lacedæmonians had conspired together against the liberties of the rest of Greece, make a league amongst themselves, and unanimously yield up the principal power to Argos.—The Lacedæmonians endeavour to retain their allies by mildness, the Athenians have recourse to severity and violence, which conduct furnishes a fresh subject of dispute [Thucyd. 5. Diod. 12.]

## OL. XC. 12th YEAR OF THE WAR.

ARISTOPHILUS, ARCHON.

The Athenians re-establish the Delians whom they had expelled.—They refuse to restore Pylos to the Lacedæmonians.—Renewal of the war.—By a stratagem of Alcibiades the Argives are brought to join themselves with the Athenians.—The Ælians are excluded from the Olympic games, for having acted hostilely during the truce agreed upon for their celebration [Diod. 12.]

## 2d YEAR. 13th OF THE WAR.

ARCHIAS, ARCHON.

The Argives take up arms against the Lacedæmonians, make peace, and violate it.—The Bœotians seize upon Heraclea.—Alcibiades, in arms, enters the Peloponnesus.—The Argives take Epidaurus [Thucyd. 5. Diod. 12.] see the Peace.

## 3d YEAR. 14th OF THE WAR.

ANTIPHON, ARCHON.

The Lacedæmonians gain a signal victory over the forces of Argos and Mantinea [Thucyd. 5.]

## 4th YEAR. 15th OF THE WAR.

EUPHEMUS, ARCHON.

Treaty of the Lacedæmonians with the people of Argos and Mantinea, about the end of the fourth year of the xeth Olympiad [Thucyd. 5.]—Perdiccas becomes an object of suspicion to the Athenians.

## OL. XCI. 16th YEAR OF THE WAR.

ARISTOMNESTUS, ARCHON.

Rash enterprise of the Athenians against the Sicilians, of which the following is the subject: the inhabitants of Selinus had oppressed the Egestans, and those of Syracuse had expelled the Leontines.—These unhappy people had recourse to the Athenians, who at the instigation of Alcibiades undertake their defence, with the design of invading all Sicily; but they were greatly deceived in their expectations.—The Athenians never suffered so terrible a check.—The three

generals named for this war were Alcibiades, Nicias, and Lamachus.—Aristophanes does not speak of it in the Peace, nor could he, whatever some commentators may affirm, for this expedition was not then undertaken.—The islanders of Melos subdued by the Athenians, who kill all above the age of manhood [Thucyd. 5. Diod. 12.]

## 2d YEAR. 17th OF THE WAR.

CHABRIAS, ARCHON.

The numerous fleet of Athens sail towards Sicily.—The Hermes or figures of Mercury which they placed in the cross roads, are one night found mutilated.—This was considered a fatal presage of the destiny which awaited the Sicilian expedition.—Upon this account they accuse Alcibiades of impiety, and endeavour to oblige him to return to Athens to answer to this accusation.—He goes as far as Thurium, and flies from thence to Sparta.—He reaches the Lacedæmonians, and animates them to assist Sicily against the Athenians.—They send Gylippus in his place [Diod. 13.]

## 3d YEAR. 18th OF THE WAR.

PISANDER, ARCHON.

The Athenians blockade Syracuse.—Lamachus is killed.—In Greece, the Athenians, united to the Argons, ravage Laconia.—The truce is broken, and the Syracusans fortify themselves.—Nicias, being reduced to a frightful extremity, demands to be recalled.

## 4th YEAR. 19th OF THE WAR.

CLEOCRITUS, ARCHON.

The Lacedæmonians take Decelea, situated about 120 stadia from Athens.—The Athenians send succours into Sicily, under the command of Eurymedon and Demosthenes.—Naval battle lost by the Syracusans, but they afterwards have their revenge, and totally defeat the Athenians both by sea and land.—Demosthenes and Nicias lose their lives.—An eclipse of the moon on Wednesday the 28th of August towards midnight [Thucyd. 8.]—The effect of this loss upon the Athenians was the defection of the islands of Lesbos and Chios; and Eubœa also meditates a separation.—Tissaphernes and Pharnabazus, the king of Persia's lieutenants, have a conference with the Lacedæmonians.

## OL. XCII. 20th YEAR OF THE WAR.

CALLIAS, ARCHON.

The Lacedæmonians make a treaty with Darius Nothus king of Persia.—The Athenians attack Chios.—The Syracusans send succours to the Peloponnesians.—Alcibiades negotiates his pardon and his return to Athens.—He proposes to gain Tissaphernes, and to establish the oligarchy, which he brings about with the assistance of Pisander, and they establish the Athenian republic under 400 administrators, 100 years after the abolition of royalty.—Alcibiades makes his peace, quits Lacedæmon, and returns to Athens.—Charminus the Athenian loses six triremes in a naval combat fought near the island of Simia against Antiochus the Lacedæmon [Aristophanes, Feasts of Ceres; Thucyd.]

## 2d YEAR. 21st OF THE WAR.

THEOPOMPUS, ARCHON.

The 400 governors exercise an insupportable tyranny.—Agis, king of Lacedæmon, harasses Attica.—Hyperbolus, of whom Aristophanes so often makes mention, banished by the ostracism, an honour which he did not deserve, is killed in a sedition at Samos.—The 400 administrators of Athens are abolished, and the government of the 5000 established.—The Athenians are conquered in Eubœa, and the Eubœans quit their party.—Mindarus, chief of the Lacedæmonians, eludes the Athenians, and causes a fleet from Miletus to pass into the Hellespont, where Thrasybulus and Thrasyllus vanquish him in a naval battle, between Sestos and Abydos.—Afterwards they take Cyzicus.—Thucydides here finishes his history.—Mindarus is conquered for the third time at Cyzicus, and there loses his life [Xenoph. 1.]

## 3d YEAR. 22d OF THE WAR.

GLAUCIPPUS, ARCHON.

The inhabitants of Egesta, oppressed by the Selinuntians, and fearing the anger of the Syracusans on account of their union with the Athenians, call in the Carthaginians to their assistance, who send Hannibal, grandson of Amilcar, and son of Gisco.—The people of Selinus address themselves to the Syracusans [Diod. 13.]—The



Chalcians in Eubœa abandon the Athenians, and, conspiring with the Bœotians, contract their arm of the sea so as only to allow a passage wide enough for one ship to pass up.—The Lacedæmonians endeavour, but without success, to procure peace [Diod. 3.]—Archelaus, fourteenth king of Macedonia, reigns fourteen years.

#### 4th YEAR. 23d OF THE WAR.

DIOCLES, ARCHON.

Hannibal takes Selinus and pillages it about 242 years after its foundation.—He also destroys Himera 240 years after it had been founded.—The Lacedæmonians recover Pylos fifteen years after it had been fortified by Demosthenes, and taken from them by the Athenians.—Theramenes takes Chalcedonia, and Alcibiades Byzantium [Diod. 13.]

#### OL. XCIII. 24th YEAR OF THE WAR.

EUCTEMON, ARCHON.

The Athenians seize upon all the towns of the Hellespont excepting Abydos.—Alcibiades on his return to Athens is received with great pomp.—A short time afterwards he mans a fleet and makes several excursions.—The Lacedæmonians make Lysander their general, who is assisted by Cyrus son of Darius Nothus in Asia.—In the absence of Alcibiades, his lieutenant Antioclus is unsuccessful in the war.—The Athenians remove Alcibiades from the command, and place his army under the command of ten chiefs.—He flies from Athens for the second time [Diod. 13.]

#### 2d YEAR. 25th OF THE WAR.

ANTIGENES, ARCHON.

The Lacedæmonians appoint Callicratidas in the place of Lysander.—Conon, the Athenian general, is obliged to retire to Mitylene.—Callicratidas besieges it [Diod. 13.]

#### 3d YEAR. 26th OF THE WAR.

CALLIAS, ARCHON.

The Athenians subdue the islands Arginusæ, between Mitylene and Methymnus.—Callicratidas is killed.—The Athenian chiefs

punished for not having saved the bodies of those who had suffered shipwreck, although the tempest had prevented them.—The temple of Minerva at Athens burnt [Xenoph. 2.]—Sophocles and Euripides die this same year, according to the annals of Apollodorus [see Diod.]—Others say that Sophocles, although much older, survived Euripides six years.

#### 4th YEAR. 27th OF THE WAR.

ALEXIAS, ARCHON.

Lysander has for his colleague Aracus, with an order to the latter to obey the former.—The Athenians conquered at a place named Ægos Potamos, in consequence of not having followed the counsels of Alcibiades.—Lysander besieges Athens.

#### OL. XCIV. 28th YEAR OF THE WAR.

PYTHODORUS, ARCHON.

404 years before the birth of J. C. ; 350 after the foundation of Rome.

At the beginning of the first year of this Olympiad, about the 28th of April, the Peloponnesian war finishes by the taking of Athens, of which Lysander makes himself master after having besieged it for six months.—The Thebans vote for its destruction, but the Lacedæmonians preserve it, and establish in it the Thirty Tyrants.—Theramenes their chief is killed, though the most moderate of them.—Thus we see the Peloponnesian war continued during twenty-seven years six months.—The fortifications of the port of the Piræus, which Themistocles had erected, were razed [Pausan. in Attic.]—Alcibiades died this year [Diod. 13.]

PLUTUS.

## DRAMATIS PERSONÆ.

CHREMYLUS, A HUSBANDMAN.

CARIO, HIS SERVANT.

PLUTUS, THE GOD OF WEALTH.

CHORUS OF VILLAGERS.

BLEPSIDEMUS, THE FRIEND OF CHREMYLUS.

POVERTY, (PERSONIFIED.)

WIFE OF CHREMYLUS.

A JUST MAN.

A SYCOPHANT.

AN OLD WOMAN.

A YOUNG MAN.

MERCURY.

PRIEST OF JUPITER.

*The Scene is before the house of CHREMYLUS, in Athens.*

# PRELIMINARY OBSERVATIONS

UPON

## PLUTUS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS COMEDY WAS ACTED IN THE FOURTH YEAR OF THE XCVIITH OLYMPIAD,  
UNDER THE ARCHON ANTIPATER.

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THIS play, which has not, like most others of Aristophanes, a political tendency, but is of general and moral application, was acted in the 4th year of the 97th Olympiad, (B. C. 438.) when Antipater was archon, after the expulsion of the thirty tyrants from Athens, as Palmer rightly, I think, conjectures, after Muretus, from v. 1146. of the original; in fact, there is no other positive proof of its date, than that of the Greek preface; for Aristophanes, contrary to his usual custom, speaks but little either of public affairs or of the government of the state in the *Plutus*. One can only at most draw from it some slight hints, but these tend to confirm the epoch marked by the ancient scholiast. This reserve on the part of Aristophanes suffices to shew, how much the ancient comedy had begun to lose its original license. The reason is, that it followed the fate of the democracy, which, after having been many times altered, and often re-established, had lost its vigour, and preserved only the shade of the ancient popular government, which Aristophanes had found forty years before, when he produced his first comedy of the *Daitaliens*, under the archon Diotemus. One of the scholiasts assures us, that there were two representations of the *Plutus*, one of which appeared twenty years before that of which we are now speaking, but there is nothing in the piece that remains, to lead to this conclusion, nor does the Greek preface, (which appears, from the details into which it enters, to be very ancient,) say a word of it. In the comedy now before us there is a Chorus, but a very different one from those in our author's former productions; it is neither slanderous nor satirical, and

the personal raillery which occasionally occurs, is not so violent as in many of his other pieces ; its principal charm arises from fiction rather than from slander, and we shall find that the Attic salt with which it is seasoned, has not less pungency than that which is scattered throughout his other comedies. The poet pretends, that a bourgeois or peasant, having met a blind man, finds that he is the god of riches, his sight is restored to him, and he is worshipped in the place of Jupiter. The avarice of the Athenians, which bordered upon impiety, many private individuals, and the gods, are the principal objects which furnish the fiction, and reign throughout all the scenes of it. The grand object which Aristophanes had in view in the composition of this comedy, was to reprove the people who were devoted to Plutus, as if he were their only divinity, and to ridicule the preference shewn to riches rather than to mediocrity. Now, this ridicule results evidently, and in the most cutting manner, from what poverty says of the homage paid to riches, and the abuse which is made of them ; an abuse carried to such an height, as even to lead them to neglect the worship of the gods, who are obliged to come and claim from the avaricious hands of men, the gifts and offerings of which gratitude ought to have assured to them the peaceful and perpetual enjoyment. Thus, by apparently flattering the taste of the Athenians, Aristophanes succeeded in fulfilling his end of giving them the most useful lessons ; and displayed in the happiest manner his valuable art of impressing truth on this sovereign people. In this comedy the characters are well imagined, the scenes agreeably varied, and the expression is pure and elegant. In its essence it belongs to the old school, but in the sparingness of personal satire, and in the mildness which pervades it, it seems to verge towards the middle comedy. The older comedy, indeed, received its death blow from a formal enactment ; but even before that event it was perhaps every day more hazardous to exercise the democratic privilege of the old comedian in its full extent.



# PLUTUS.

## ACT I. SCENE I.

CARIO, CHREMYLUS, PLUTUS.

CAR. How hard a thing it is, O Jove and Gods<sup>a</sup>,  
To be the bondsman of a mad-brained master !  
For let the servant give the best of counsels,  
But which his lord may think not fit to follow,  
Your slave perforce must share the penalties<sup>b</sup> : 5  
For fortune suffers not the lord by nature<sup>c</sup>,  
To rule his person, but the purchaser.  
And so it is i' the world—but 'gainst Apollo,  
Who from the tripod made of beaten gold<sup>d</sup>,  
Gives oracles, I have this fair complaint : 10  
Doctor and conjurer, though he be, to boot,

<sup>a</sup> This play is very humorously opened by Cario, that admirable model of a theatrical valet, whose name, according to the author of the Vth Greek Hypothesis, is hellenized from Κάρο, the Carians having been always a slavish and contemptible race, according to the Homeric proverb, τίω δέ μιν ἐν Καρὸς αἴσῃ; ἥτοι ἐν δούλου τᾶξει, Il. i. 378. although this etymon is strongly controverted by Clarke, in his erudite note on that passage.

<sup>b</sup> Μετέχειν ἀνάγκῃ τὸν θεράποντα τῶν κακῶν. The evils here spoken of, when referred to slaves, must be understood of stripes and blows inflicted either with the hand or foot: ἤγευν τῶν πληγῶν, (Schol.) So Syrus in the Heautontimorumenos of Terence, (II. 3. 115.) says in a sort of quibble: “ Tibi erunt parata verba —huic homini verbera.

<sup>c</sup> Fortune is here expressed by ὁ δαίμων, in the language of many authors, cited by Hemsterhusius, τὸν ἐωνημένον (*the purchaser*, v. 7.) is said by the Scholiast to be put ἀντὶ τοῦ τὸν ἐνησάμενον—ἀπὸ τοῦ ὠνούμαι.

<sup>d</sup> Our poet here rises to the tone of tragedy, ἐτραγκεύσατο τῇ φράσει says the Scholiast, who gives a long account of the consecration of the golden tripod to Apollo, by certain fishermen of Miletus, who brought up in their net this valuable article instead of fish, and upon a dispute arising as to its rightful possessor, Apollo being consulted, decided that it should be given to the wisest of all, on which it was offered to the seven wise men, and after they had refused it, it was at last sent to Apollo.

And they say, cunning, he hath sent me back,  
 My master, in most melancholy plight.  
 Just doing the reverse of what he ought.  
 For we who see, do, most part, lead the blind<sup>e</sup>. 15  
 Still he pursues, and forces me on too,  
 Not muttering in reply a single word.  
 I cannot, must not, will not, hold my tongue,  
 Unless you tell me, why on earth we're dogging.  
 This fellow, sir, nay—but I'll plague you well. 20  
 You know you cannot hit me, whilst I wear  
 The chaplet<sup>f</sup>.

CHR. No, by Jupiter, but first  
 I'll whip your chaplet off, and do it, if thou  
 Annoyest me, that thou may'st feel it more.  
 CAR. Mere trifles, for I will not stop, until 25  
 You tell me who your friend is, for 'tis all  
 From kindness towards you I press the point.  
 CHR. Well, I'll not hide it from you, for I deem  
 Of all my household, thee—the trustiest knave.  
 I, though a moral and religious man, 30  
 Was poorly off, and have a beggar's fortune.  
 CAR. Experto crede, sir,  
 CHR. Others meanwhile  
 Were growing rich, church-robbers, barristers,  
 Informers, ragamuffins,  
 CAR. I believe it.  
 CHR. I went then to ask counsel of the god ; 35  
 Thinking that all my life, much suffering man<sup>g</sup>!

<sup>e</sup> Μελαγχολῶντ' ἀπέπεμψε μοι τὸν ἑσπότην· i. e. abounding in black bile—*μαινόμενον*, as it is explained by the lexicographers, one who acts in all things differently from a man in his right senses, following instead of preceding the blind.

<sup>f</sup> It was customary with those who went to the temples of the gods, especially of Apollo, to place a crown on their head, which raised them for a time on an equality with their masters ; hence it is, that Cario speaks with such boldness in the presence of his lord : *παρρησιάζεται πρὸς τὸν ἑσπότην*. (Schol.)

<sup>g</sup> There can be little doubt that *βίον* in the former of these lines, is to be understood in its common signification of *life*, although Brunck, followed of course by the French translator, renders it "*facultates—toutes les provisions*." In the following line, Bentley, against all MS. authority, proposes to read *ἐκτολυπεῖσθαι*, to wound

Was now discharg'd, like arrows from the bow,  
 But for my son, my only one, to ask  
 If he must change his manners, and become  
 Crafty, unjust, no health in him, as thinking 40  
 This was the profitable course in life.

CAR. What then spake Phœbus, from his laurel crown <sup>h</sup>?

CHR. That shalt thou hear, for clearly thus the god  
 Enjoin'd me. Him whom at my egress first  
 I should encounter, not to leave again, 45  
 But should persuade him to attend me home.

CAR. And whom didst thou encounter first?

CHR. This man.

CAR. And can't you take the meaning of the god,  
 Bidding thee, biggest blockhead, palpably  
 Train up the youngster in his country's fashion. 50

CHR. Wherefore believe you this?

CAR. 'Tis manifest,  
 That even a blind man thinks he sees it all,  
 How much it profits now-a-days to practise  
 Nothing that's sound.

CHR. It is not possible  
 The oracle should tend to this, but have 55  
 Some other greater end; but if this man  
 Would tell us who on earth he is, and why,  
 And wherefore, he is hither come with us,  
 We then might know what means our oracle.

CAR. Come on, thou first declare thyself, or I 60  
 Do what shall follow; speak, and quickly too.

PLU. I do speak, and I say to you—be hanged!

CAR. D'ye catch the name, *who* does he say he is?

CHR. To thee he speaks this, not to me, for thou

*to an end*, (from *πολύπη*, a ball of wool or thread,) instead of the common *ἐκτερο-  
 ξέσθαι*, which expression, founded in an obvious metaphor, will remind the reader  
 of Horace, (Od. II. 16, 17.)

*Quid brevi fortes jaculamur ævo multa?*

<sup>h</sup> The Scholiast observes, that Aristophanes here makes use of two expressions,  
 which are of a more tragic cast than ordinary—*ἐλακεν ἐκ τῶν στεμμά τῶν*. In-  
 deed, whenever his subject requires it, the line of Horace, relating to the Roman  
 authors, after the turbulence of the Punic wars, may be well applied to him.

*Spirat tragicum satis, et feliciter audet.* (Ep. II. i. l. 66.)

In a rough boorish manner askest him. 65  
 But if thou takest pleasure in the manners  
 Of one who keeps his oaths inviolate,  
 Tell it to me.

PLU. I tell thee, go and weep<sup>i</sup>.

CAR. There, take your man and omen of the god.

CHR. By Ceres, thou no longer shalt rejoice, 70

CAR. For if thou wilt not speak, I will destroy thee  
 Wretch as thou art, some miserable fashion.—

PLU. My good sir, hold off from me.

CHR. By no means.

CAR. And yet, my master, what I say is best.

I will destroy this man most wretchedly. 75

For having plac'd him on some precipice,

I'll leave him and depart, that he may fall

And break his neck.

CHR. Away with him, post haste.

PLU. Nay, nay, I beg.

CHR. Will you not tell us then?

PLU. But if you get it from me who I am, 80

Full well I know you'll do some mischief to me.

And not release me.

CHR. By the powers we will

At least, if such your wish.

PLU. Unhand me then

At once.

CHR. Lo there, we do unhand thee thus.

PLU. Hear, then, for, as it seems, I must declare 85

What I had made my mind up to conceal,

Yes, I am Plutus<sup>k</sup>—

CHR. O most execrable

Of all mankind! thou Plutus, and yet silent?

<sup>i</sup> Εγὼ μὲν οἰμώζειν λέγω σοι.—“Οἰμώζειν est ejulare, ululare, quum κλάειν (62) sit flere. Jam quia ii qui graviter puniuntur, plorare solent; ii qui pœnis in primis gravibus afficiuntur, ejulare; κλάειν est graviter, οἰμώζειν gravissimè puniri.” Brunck.

<sup>k</sup> Chremylus must be supposed purposely to feign his knowledge of the identity of Plutus, and under the notion that he is an impostor, to address him as the most execrable of mortals. Plutus' positive assurance of his identity, (l. 92. αὐτότατος,) is imitated by Plautus, (Trinum. IV. 2. 1115.) *Ipsus, inquam, Charmides sum*—Sqc. Ergo ipsusne es? Charm. Ipsissimus.

CAR. Thou, Plutus, in this miserable plight!

CHR. Phœbus, Apollo, gods, and deities, 90  
And Jove, what say'st thou? art thou truly he?

PLU. Yes.

CHR. That same he?

PLU. The most identical.

CHR. Say, then, whence is it that thou goest in rags?

PLU. I from Patrocles' habitation come <sup>1</sup>,  
Who has not us'd the bath since he was born. 95

CHR. But how came this misfortune on you? tell me.

PLU. Jove serv'd me thus from envy to mankind.  
For when a boy I threaten'd to frequent <sup>m</sup>,  
None but the righteous, just, and orderly.  
But he hath made me blind, that none of these 100  
I might distinguish, with such envious hate,  
He looks upon the good.

CHR. Yet by the good  
Alone he's honour'd, and the just.

PLU. I grant thee.

CHR. Come then, wert thou to see again, as erst,  
Would'st thou still shun the wicked?

PLU. That I would. 105

CHR. And commune with the just?

PLU. Most certainly.  
For 'tis a long time since I've seen their face.

CHR. Aye, and no marvel, I, who have eyes, have not.

PLU. Now let me go, you know my story now.

CHR. By Jove, but much more will we hold thee fast. 110

PLU. Did I not say that you would give me trouble?

CHR. And thou, I beg, obey, and leave me not,  
For never shalt thou find, search as thou wilt,

<sup>1</sup> Patrocles was a rich but sordid Athenian, who was of so sparing a disposition, as to deny himself the use of that indispensable article a public bath, grudging the oil with which bathers were wont to anoint themselves, as well as the fee to the bath keepers, which probably did not amount to more than the Roman farthing, whence the phrase—*quadrante lavari*. (Schol.)

<sup>m</sup> Ἐγὼ γὰρ ὦν μειράκιον.—This was the third age of man, according to the enumeration of Hippocrates, παῖδιον. παῖς· μειράκιον· νεάνισκος· ἀνὴρ· γέρων· πρεσβύτης· or according to Hesiod, βρέφος· παῖδιον· μείραξ· νεανίας· ἀνὴρ· πρεσβύτης· γέρων.

A better natur'd mortal than myself,  
So help me Jove; for there is none beside. 115

PLU. Aye, so say all, but soon as they obtain me,  
In truth, and are possess'd of wealth; full soon  
They become eminent in wickedness.

CHR. 'Tis so indeed, and yet not all are bad.

PLU. Not all, but one and all!

CAR. This shall he rue. 120  
*[turning to the spectators.]*

CHR. That thou may'st know what blessings will be thine,  
If thou remain with us, attend and hear,  
For sure I think, with the gods help be't said,  
That I will liberate thee from this blindness,  
And make thee see. 125

PLU. By no means must thou do this,  
I have no wish to see again.

CHR. What say'st thou?  
Here is a man born to be miserable.

PLU. Jove, therefore, who well knows their foolish deeds,  
Soon as he shall have heard it will destroy me.

CHR. And does he not this now, who suffers thee 130  
To strike thyself about in wand'ring round?

PLU. I know not, but I dread him terribly.

CHR. Is't true, O thou most fearful of all gods?  
Why, thinkest thou the tyranny of Jove,  
And all his bolts were worth three oboli, 135  
Should'st thou again see e'er so short a time?

PLU. Ah! speak not thus, O impious man!

CHR. Be quiet.  
For I will prove that thou art far more potent  
Than Jove.

PLU. Thou, me!

CHR. Aye, that will I, by heaven.  
For first, by whom rules Jupiter the gods? 140

CAR. By money, for he has the most of it.

CHR. Come on,  
Who then is he that gives him this?

CAR. Our friend.

CHR. For whose sake do they sacrifice to him?



Is it not for this man ?

CAR. It is, by Jove.

At least they pray outright to be made rich. 145

CHR. Is he not then the cause, and easily  
Might put an end to these things if he would.

PLU. How so ?

CHR. Because no man would offer still

An ox, or cake, or any other thing

Against thy wish.

PLU. How ?

CHR. How ? it cannot be, 150

That any purchase truly could be made,  
Unless thou should'st thyself present the money,  
So that alone thou may'st dissolve the power  
Of Jove, if he in any thing molest thee.

PLU. What say'st ? through me sacrifice they to him ? 155

CHR. I say it, and, by Jove, if there be aught  
Illustrious, fair, or graceful in mankind,  
It is through thee, for all things are subservient  
To wealth.

CAR. Thus, through a little money, I<sup>n</sup>  
Became a slave, not being rich like others. 160

CHR. 'Tis said, too, that the courtezans of Corinth,  
Whene'er a poor man chances to accost them,  
Give no attention ; but if he be rich,  
In amorous blandishment straight turn to him.

CAR. They say moreover the boys do the same, 165  
And this, not all for love, but all for money.

CHR. Not those of honest minds, but the depraved ;  
The better ask no money.

CAR. What then ?

CHR. One,  
A clever horse ; another, a pack of hounds.

CAR. Because, perhaps, ashamed to ask for money, 170  
Under a specious name they veil their guilt.

<sup>n</sup> The *μικρὸν ἀργυρίδιον* here spoken of by Cario, is to be understood of an half mina, containing fifty Attic drachmas, which appears to have been the lowest price of a slave. (Fischer.)

- CHR. All crafts, all quaint devices 'mongst mankind  
Through thee have been discover'd; here sits one  
And cuts out leather into shapes for sandals;—
- CAR. One turns a brazier, one a carpenter;— 175
- CHR. One founds the gold which he first got from *thee*;—
- CAR. One's a footpad; another, an housebreaker;—
- CHR. A fuller, one—his neighbour washes fleeces<sup>o</sup>;—  
A tanner, this, another garlic cries;— 180
- CAR. And here's a gallant caught through thee gets flead.
- PLU. "Bless my five wits," these things have long escap'd me!
- CAR. Is not the mighty monarch vain through him<sup>p</sup>?
- CHR. Does not the parliament for his sake meet<sup>q</sup>? 185
- CAR. What? Is't not thou that mann'st the navy? tell me.
- CHR. Maintains he not the foreign force in Corinth<sup>r</sup>?

<sup>o</sup> Ὁ ὅς ἐστι γυαφεύει. The Scholiast in his annotation on this passage, says, that in Attic Greek, this word was written with a κ, and in common language with a γ—*κρυαφεύει*· βάπτει ἢ λευκαίνει, (compare Mark. ix. 3.) ἐνὰ τοῦ κρύφου τὰ ἱμάτια καλλωπίζει. (Schol.) Fischer describes at length the process of brightening clothes, treading them with the foot, and using the application of chalk and nitre, then fumigating with sulphur, that they may the more quickly assume the chalky hue; then carding with the thistles, which are called *κρύφη*, and lastly rendering them white by the application of Cimolian earth, (See note on the *Frogs*, v. 712.) The omnipotence of wealth in bringing the human arts to perfection, and its great political consequence, is described with much comic effect in the following part of this admirable dialogue between Chremylus, Cario, and Plutus. Schæfer remarks, that all kinds of thefts are enumerated by Xenophon, (Mem. I. 2. 62.) purloining of clothes from the baths, cutpurses, man-stealers, housebreakers, sacrilegious wretches, all of whom he declares to be worthy of death.

<sup>p</sup> The Persian king is called *the great monarch*, as being the ruler of all Asia. It was customary with the sovereigns of this country, now become idle and cowardly, to dress and adorn their hair with a variety of curls; hence, the comet which appeared in the reign of Vespasian, was by some referred to Junia Calvina of the Augustan race; and by others to the king of the Parthians, who wore his hair in flowing locks, (see Sueton. Vesp. 23.) This, and the succeeding eleven verses, as far as ὁ Τιμοθέου δὲ πύργος, in the Rav. MS. are all given to the person of Cario, as also by Invernizius.

<sup>q</sup> The Scholiast interprets it, the meeting of the judges, who were accustomed to receive every evening their salary of three oboli. The mention of the triremes in the next line alludes to the obligation which the wealthy Athenian citizens lay under, to equip at their own expense galleys for the use of the state in time of war.

<sup>r</sup> This was at the time when the Lacedæmonians were carrying on a war in the Corinthian territory with the Athenians, Thebans, Argives, and Corinthians, in the second year of the 90th Olympiad. This war lasted six whole years.

CAR. And shall not Pamphilus thro' him go weep?

CHR. The needlemonger too with Pamphilus<sup>s</sup>.

CAR. Is not Agyrrhius at his ease through him? 190

CHR. For thee does not Philepsius utter fables?

CAR. And succour to the Egyptians sent through thee<sup>t</sup>?

CHR. For thee loves Laïs not Philonides?

CAR. Aye, and Timotheus's tower—

CHR. (*to Cario.*) May't fall on thee<sup>u</sup>. 194

And are not all things done through thy contrivance?

(*to Plutus.*)

For thou alone art cause of all our ills,

And all our goods, be well assured of that.

CAR. They too in war at all times are superior,

On whom he sits alone with all his weight.

PLU. Can I, who am but one effect so much? 200

CHR. Aye, and, by Jove, many more things than these,

So that with thee none e'er was satisfied.

<sup>s</sup> Pamphilus was, according to the Scholiast, a thievish demagogue at Athens, who appropriated to himself a portion of the public money. The *needle seller* (ὁ βελονοπώλης) considered as a proper name by the French translator, against the opinion of Ducker, was his parasite, and Agyrrhius, mentioned in the next line, a poor debauched Athenian, wholly given up to effeminate habits, and Philepsius, (v. 191.) a needy wretch, who gained his living by inventing and reciting stories.

By *Pamphilus*, Palmer understands the Athenian general who besieged Ægina at that time, and was reduced to extreme necessity by the neglect of his countrymen, to send succours to him, which fatal tardiness, Aristophanes ascribes to Plutus, i. e. to the avarice and love of wealth which distinguished the Athenians.

<sup>t</sup> This line contains an obscure reference to some history not agreed upon among the commentators. One Scholiast says, that the Athenians sent succours in a time of famine, to Amasis, king of Egypt. Another says, that it happened during the tyrannical sway of Psammetichus, or rather, Psammenitus, son of Amasis. A third, that when Xerxes was engaged in warfare with the Egyptians, the Athenians entered into alliance with them. Palmer is of opinion, that our poet here alludes to Chabrias, the Athenian general, who, as Corne. Nepos (Chabr. 2.) testifies, brought succours to Nectanebus, king of Egypt, against the Persian monarch, and imagines that Aristophanes wrote *Αἰγισταίους*, a people of Sicily, and not *Αἰγυπτιούς*. It has likewise been thought, that the line in question belongs to the second comedy named *Plutus*.

<sup>u</sup> Timotheus, son of Conon, the Athenian general, who was painted with Fortune bringing him cities taken in a net, erected, according to the Scholiast, an elegant tower at Athens, which appears to have provoked the envy of his fellow-townsmen. The costliness of this building is evident from being ascribed by our poet, to Plutus, the god of wealth.

For of all other things there is excess<sup>x</sup>,  
Of love.

CAR. Bread.

CHR. Music.

CAR. Sweetmeats.

CHR. Honour.

CAR. Cakes.

CHR. Of valour.

CAR. Figs.

CHR. Ambition.

CAR. Dough.

CHR. Command. 205

CAR. Lentils.

CHR. But none was ever full of thee.

So that if any one takes thirteen talents,  
He much more wishes to receive sixteen :  
Or says his life is not worth living for.

PLU. You both appear to me to speak right well, 210  
But of one thing alone I am afraid.

CHR. Declare of what.

PLU. How to become possess'd  
Of this same power which, as you say, I have.

CHR. By Jupiter, but all affirm, that Plutus  
Is a most timid being.

PLU. By no means. 215

But some "burglarious thief" hath slander'd me,  
For having enter'd once into an house,  
And found my substance all lock'd safely up,  
He could take nothing : whence he gave the name  
Of cowardice to my forecasting care. 220

CHR. Now let not this give you the slightest trouble.  
For should'st thou be a ready man of business,  
I'll make thee sharper ey'd than Lynceus was.

<sup>x</sup> Dindorf observes, after the Scholiast, the diligence of Aristophanes in describing the different pursuits and inclinations of the master and slave, all of which he declares to be attended by satiety, *πλησμονή*. The idea of this most humorous enumeration, was doubtless taken from Homer, (Il. N. 636.) *πάντων μὲν κόρος ἐστὶ, καὶ ὕπνου, καὶ φιλόγητος*, etc. a passage of which Aristophanes here gives a burlesque parody, etc.



Of a penurious man, straightway he digs  
 And buries me deep i' th' earth beneath. 250  
 But should some honest man, his friend, approach,  
 Asking to borrow a small sum of money,  
 Flatly denies that he has ever seen me.  
 But when some crazy spendthrift's house I enter,  
 Squandered away on harlots and on dice, 255  
 Naked, I'm packed to doors within a trice.

CHR. 'Tis that thou ne'er hast met a moderate man,  
 While I am always of this disposition,  
 And joy in saving like no other man,  
 Spending again when there is need of it; 260  
 But let us in, for I would have you see  
 My wife and only son, whom I most love  
 Next to thyself.

PLU. I verily believe it.

CHR. For why should one not speak the truth to thee?

[Exit PLUT.]

## ACT II. SCENE I.

*Enter CARIO with the CHORUS OF VILLAGERS.*

CAR. O ye who oft eat onions with my lord<sup>z</sup>, 265  
 Friends and compatriots exercis'd in labour,  
 Come, hasten, 'tis no season for delay;  
 But the true crisis that demands your help.

CHO. See you not then how readily we move  
 For men who are already weak with age? 270  
 Thou think'st, perchance, that I should run, before  
 You tell us why your lord hath call'd us hither?

CAR. And have I not long since informed thee of it?  
 But thou hast given no ear—for master says

<sup>z</sup> —*ταυτὸν θύμον φαγόντες*. The word *θύμος* here, as the Scholiast informs us, denotes a species of wild onion—*τὸ ἀγριοκρόμμυον*—a common article of food with the poor Athenians. Bergler imagines that Aristophanes alludes to the Homeric description of Bellerophon, (Il. Z. 202.) *ὃν θυμὸν κατέδων*, so in v. 283. *πολλῶν θύμων ῥίζας διεκπερῶντες* where the Scholiast says, *τοιούτων ἔχει τὸν νοῦν* which, however, appears to be a gloss on the former line.



That all of you shall live agreeably, 275  
From this ungenial and hard life set free.

CHO. But what's this thing which he declares, and whence?

CAR. He is come hither, O ye wretches, leading  
A certain old man, squalid, bent, and wrinkled,  
Drivelling, bald, toothless—and, by heaven, I think 280  
That he besides all this, is but a Jew<sup>a</sup>.

CHO. O thou, the messenger of golden tidings,  
How say'st? relate it to me yet again,  
For thou declarest that he comes and brings  
A heap of wealth.

CAR. I rather think he bears 285  
A bundle of the evils of old age.

CHO. And think'st thou thus to flout us and get off  
Scot-free, and that, whilst I can wield a staff?

CAR. And do'st ye think me such a man by nature, 290  
As to say nothing sound?

CHO. How grave an air  
The rascal has! thy legs are crying out  
Ho, ho, the stocks demanding and the fetters.

CAR. Now having thy judicial letter gain'd<sup>b</sup>,  
That marks thee for the tomb, thou goest not, 295  
Yet Charon gives the symbol<sup>c</sup>.

CHO. May'st thou perish,

<sup>a</sup> Eckhard imagines that Aristophanes in this line, *οἱμαί' ἔξ, νῆ τὸν οὐρανὸν, καὶ ψωλὸν αὐτὸν εἶναι* alludes to the Jews, at that time, as now, dispersed over the various nations of the earth. (Compare Horat. Sat. i. 9. 70; Pers. v. 184.)

<sup>b</sup> The Scholiasts have long notes on this passage, in which they give much and not very consistent information respecting the ten courts of justice at Athens, chosen by lot from the ten tribes, each of which was distinguished by a different letter of the alphabet. Dodwell, in his tour through Greece, mentions two plates of bronze, lately dug up in the Attic territory, containing the names of the judges, or rather senators, and the tribes to which they belonged, marked by the proper judicial letter, as, 1.

Δ. ΔΙΟΔΩΡΟΣ.

ΦΡΕΑ.

2.

B. ANTIMAXΟΣ.

ΛΑΜΠ.

ΔΕΙΝΙΑΣ.

ΑΛΑΙΕΥΣ.

<sup>c</sup> This and the preceding line, as the French translator remarks in a note on this passage, contains an allusion to the mode of electing the judges of the ten courts at Athens, which annotation the reader may not be displeased to see transcribed

Servile and subtle as thou art by nature,  
 Who cheatest us and ventur'est not to tell  
 On what account thy lord hath call'd us hither.  
 Who after all our toil and pressed for time, 300  
 Have come, neglecting many an onion root<sup>d</sup>.

CAR. But I will not conceal it any longer.

For, O my friends, our master is come home,  
 And brings us Plutus, who shall make you rich.

CHO. And shall we really then be wealthy all. 305

CAR. Aye, by the gods, and take an ass's ears,  
 And you'll be Midasses.

CHO. How glad I am,  
 And am delighted, and would dance for joy,  
 If what thou sayest be indeed the truth.

CAR. I too could well desire to imitate 310  
 The Cyclops piping his threttanelo<sup>e</sup>,

here, as it contains a clear illustration of this truly comic passage, "Un homme de chaque tribu, choisi exprès, tirait un billet parmi plusieurs marqués chacun d'une lettre de l'alphabet, pour déterminer, suivant le rang des lettres, le rang des juges.—Voilà pourquoi, Carion dit, puisque vous avez tiré au sort pour aller juger; mais il ajoute méchamment, au tombeau, et non pas à la Cour-des-Dix—Aussitôt l'élection faite, une espèce d'huissier, qu'Aristophane désigne ici sous le nom de Charon donnait une baguette à chaque élu, en marque de sa dignité—Et Carion dit qu'ils ont reçu, non pas une baguette, mais un signal (jeu de mots) de la part de Charon—au reste M<sup>lle</sup> le Fèvre a très agréablement rendu cette équivoque en notre langue, en substituant *Car on* à Charon, ce qui fait un jeu de mots non moins agréable que celui qui est dans le Grec." The *symbol* is here put instead of the staff, the sign of judicial authority. Girardi remarks in the very name *Charon*, a species of pleasantry: for *Χάρων* inverted, forms *Ἀρχων*, the leader of the dead across the Styx and Acheron.

<sup>d</sup> Πολλῶν θύμων ῥίζας διεκπερῶντες. (See v. 253.)

<sup>e</sup> This and the following lines are parodied from the Cyclops of Philoxenus, a dithyrambic poet, who was banished to the stone quarries by Dionysius the elder, tyrant of Syracuse; but upon his escape thence, knowing that Dionysius was deeply in love with the courtesan Galatea, in order to revenge himself for the tyrant's cruelty, he wrote a poem on the love of the Cyclops (i. e. Dionysius), in which he is feigned to feed his flock with Galatea; and while feeding, to play on his lyre, the sound of which he endeavours to express by the word *θρεττανελοῶ* (MS. Ital.)—*λόν* (Junt. 1.) In this passage, the servant Cario wishing to imitate the Cyclops, precedes the chorus of old men, dancing with an indecorous step, which the poet indicates by the word *παρενσαλείω*, and he addresses the chorus as if they were a flock of sheep or goats. In v. 316. Bentley, instead of *ζητήσομεν*, we will seek, reads *ζηλώσομεν*, we will imitate, as in Virgil (Ecl. V. 73.) *Saliantes Satyros imitabitur Alpheisibæus*. But Hemsterhusius sufficiently defends the common reading, *ζητήσομεν ἐκτυφλώσαι σέ· we will seek in order to blind thee*.

And lead you [*to the Chorus*] dancing thus with legs aloft.

But come, my children, shouting loud and bleating,  
Melodiously as sheep and stinking goats,  
Pursue like those lascivious animals. 315

CHO. But we will seek, bleating threttanelo,  
To catch thee, Cyclops, and thy dirty person.  
Thy wallet and wild potherbs rich with dew,  
And head that totters from intoxication,  
Leading thy sheep, wrapp'd carelessly in slumber, 320  
Seize a huge lighted stake, and poke your eye out.

CAR. And I will imitate in all her ways  
Circe, who mix'd the medicated herbs,  
Who the companions of Philonides<sup>e</sup>,  
In Corinth erst persuaded, as being swine, 325  
To eat dung-kneaded pies, and she herself  
Did knead it for them—and, ye pigs, grunting loud  
With transport, follow in your mother's train.

CHO. We then will capture thee thus playing Circe,  
Who with thy mingled drugs and sorceries 330  
Defil'st our comrades; and then, copying close  
Laertes' son, transported too with joy,  
Will hang thee by the middle all aloft,  
And dam your nostrils up with dung, goat-fashion;  
While thou, like Aristyllus, all agape<sup>f</sup>, 335  
Shalt sing thy song, "follow, ye pigs, your mother."

CAR. But come now, bid a truce to raillery,  
And turn you to another strain, while I,  
Without my master's knowledge, having seiz'd

<sup>e</sup> After the mention of the Cyclops, Cario is led to that of Circe, who, with her medicated potions transformed the companions of Ulysses into swine, (see *Od. K.* 280. sqq.) Instead of *Philonides*, he ought to name Ulysses, and the island of the Læstrygons in the room of Corinth. But our poet was desirous to mark with infamy the turpitude of the rich *Philonides* and his parasites, and to lampoon the infamous Laïs, under the name of Circe.

<sup>f</sup> Aristyllus was an effeminate fellow of the baser sort, who had so gaping a mouth as to excite the risible faculties of the beholders—*ἔπεισθε μὴ τρὶ χοῖροι*—is a kind of proverbial expression, used by children and uninstructed persons, of such as gave themselves up to lasciviousness.

Some bread and meat, will, when I've done my dinner,  
Thus put my shoulder to our work in hand. [*Exit.*  
(*The Choral Song is wanting.*)

## SCENE II.

CHREMYLUS, CHORUS.

CHR. To bid you hail, my fellow countrymen<sup>g</sup>,  
Is an antique and worn out salutation,  
But I salute you for the readiness,  
[*embracing one of the old men.*  
With which not slothfully you have arriv'd; 345  
But see you be in other things my aiders,  
And guardians truly of the god.

CHO. Take courage,  
For thou shalt think my looks a downright Mars<sup>h</sup>.  
Since 'twould be strange if for three oboli<sup>i</sup>  
We were to thrust each other in th' assembly, 350  
And I permit one man to seize our Plutus.

CHR. I see this Blepsidemus also coming;  
Both from his step and its celerity,  
'Tis plain he has heard somewhat of th' affair.

<sup>g</sup> The Scholiast informs us, that this speech is an oblique satire aimed at Cleon, who, in his letter to the Athenian senate after his exploits at Sphacteria, began thus—*Cleon to the council and people of the Athenians, health.* Concerning this mode of salutation, Dionysius is said to have written a book. This notion however is refuted by Spanheim, on the ground of the salutation having been in use before the age of Cleon—but it appears to me that the authority of the Scholiast is not to be lightly rejected, especially as the island of Sphacteria was taken nineteen years before the production of this comedy.

<sup>h</sup> βλέπειν γὰρ ἀντικρυς εἶδες μ' Ἄρη' i. e. πολεμικώτατον, (Schol.) compare Æsch. (VII. ad Theb. 53.) λεόντων ὡς Ἄρην δεδοκότων on which passage the learned Stanley remarks, Attica locutio—occurrit sæpe apud Aristophanem. καρδαμὸν, σίνηπι, βλέπειν, vetut ὑπόδρα ιδεῖν. Ejusdem est Ἀττικὸν βλέπος, frons dolosa aut impudens—Geminum habet, v. 504. φόβον βλέπειν. To these instances Bergler adds, πύρριχην βλέπων. Av. 1169. and βλέπων ἀστραπῆς, (Ach. 565.) applied to the warlike Lamachus In v. 424. of this tragedy, the verb is joined to an adjective, βλέπει γέ τοι μανικόν τι καὶ τραγωδικόν.

<sup>i</sup> The τριώβολον was an Attic coin, in value half a drachma, bearing on one side the effigy of Jove, and the figure of an owl on the other; it was the daily pay of the judges, increased by Cleon from two oboli. According to the Scholiast, no one was admissible into the judicial assembly, until he had attained the full age of sixty years. In v. 350. ὥσπερ ζόμεσθ' is put for ὡθούμεθα, εἰσερχόμεθα ἀλλήλους· ὡθούντες πάντοτε ἐπὶ τῆς θύρας. Schol.

## SCENE III.

*Enter BLEPSIDEMUS.*

BLE. What is this matter? whence and by what means 355  
Has Chremylus thus suddenly grown rich?

I scarce believe it, yet, by Hercules,  
Among the loungers in the barbers' shops,  
This tale was rife, of the man's sudden wealth.  
But this to me 's the marvel, that he asks, 360  
In prosperous state the presence of his friends.  
'Tis not a practice much in vogue with us.

CHR. But, by the gods, I'll tell thee, and hide nothing.  
O Blepsidemus, we are better off  
Than yesterday, so that you may partake,  
Being among the number of our friends. 365

BLE. Are you in truth become rich as 'tis said?

CHR. I shall be very soon, if God be willing,  
For in the affair there is, there is a danger.

BLE. What is it?

CHR. What?

BLE. Tell me your meaning quickly.

CHR. If we succeed we are for ever prosperous; 370  
But if we fail, we're altogether ruin'd.

BLE. This seems a load of evil merchandise,  
Nor does it please me, for thus suddenly  
To become over-rich and then to fear,  
Denotes a man who has done nothing right. 375

CHR. How nothing right?

BLE. If thou, by Jupiter,  
Having purloin'd some treasure from the god,  
Silver or gold, thence comest and perchance  
Repentest of the deed.

CHR. By Jove, not I;  
Apollo, thou who turnest ill<sup>k</sup>s aside 380

<sup>k</sup> Chremylus, being accused, or at least suspected by Blepsidemus, of having acquired his wealth by the sacrilegious plunder of the gods, naturally invokes Apollo, ἀποτρόπαιος, or *averruncus*, to witness his unqualified contradiction of this imputed sacrilege.

BLE. Cease trifling, my good friend, for I know clearly—

CHR. Suspect me not of aught like this.

BLE. Alas!

How in one simple word there's nothing sound  
In any one! but all are slaves of pelf.

CHR. I think, by Ceres, thou hast lost thy wits. 385

BLE. How distant is he from his former manners!

CHR. Why man, thou'rt gone stark staring mad, by heaven.

BLE. Nay, his unquiet look denotes full clearly  
That he is one who has committed crime.

CHR. I know what means thy croaking; thou desirest, 390  
As if I'd stolen aught, to share the spoil.

BLE. I wish a share? of what?

CHR. Nay, this affair  
Is not of such but of a different kind.

BLE. It is not larceny but rapine then.

CHR. Thou art possess'd. 395

BLE. But hast thou robb'd none truly?

CHR. Not I, indeed.

BLE. O Hercules, come, whither  
Can one turn to? for thou wilt not speak truth.

CHR. Why thou accusest me, th' affair unheard.

BLE. My friend—I'd gladly compromise the matter  
For you at little cost, ere yet the town 400  
Hear it, by stopping up with paltry bribes  
The rhetoricians' mouths.

CHR. Nay, by the gods,  
To me thou hast th' appearance of a man  
Who'd spend three minæ in this friendly turn,  
And bring a bill for twelve.

BLE. I see a man, 405  
On the tribunal with his wife and children,  
Sitting with suppliant bough, for all the world,  
Just like the Heracleids of Pamphilus<sup>1</sup>.

CHR. Not so, unhappy; for I will enrich

<sup>1</sup> It appears from the Scholiast, that Pamphilus was a painter, who executed a tablet in the pæcile at Athens, representing the Heraclidæ, with Alcmena and her son, sitting at the shrine of *Jupiter forensis*, holding the olive bough, as suppliants to the Athenian people, against the cruelty of Eurystheus, who had driven them out of the Peloponnesus.



Henceforth the good, the fit, and wise alone. 410

BLE. What say'st? hast thou purloin'd so many things?

CHR. Alas my miseries! thou'lt be my death.

BLE. Nay, thou methinks wilt be thine own destroyer.

CHR. Not so, since I have Plutus, O thou fool.

BLE. Thou Plutus? whom?

CHR. The very god.

BLE. And where? 415

CHR. Within.

BLE. Where?

CHR. At my house.

BLE. At thine?

CHR. Exactly.

BLE. Out—to the carrion crows! Plutus with thee?

CHR. Yes, by the gods.

BLE. Speakest thou truth?

CHR. I do.

BLE. By Vesta?

CHR. Yes, by Neptune.

BLE. The sea god?

CHR. If there's another Neptune, by that other<sup>m</sup>. 420

BLE. Then do you not send him to us your friends?

CHR. Matters have not yet come to that pass.

BLE. What?

Impart him to no one?

CHR. To none, by Jove.

For first 'tis fitting.

BLE. What?

CHR. That we two make

Him see.

BLE. Whom see? come, come, explain yourself. 425

CHR. Plutus, as erst at least one way or other.

BLE. But is he blind in truth?

CHR. He is, by heaven.

<sup>m</sup> So Catullus in his beautiful address to the Peninsula of Sirmio, (29. 3.) speaks of *Neptunus uterque*, which the learned Is. Vossius interprets of the internal and external sea, i. e. the Mediterranean and the ocean; or Chremylus may distinguish between the god of the sea and the deity who presides over lakes, defender of the islands placed in the liquid pools as well as those in the vast sea.



BLE. No wonder then he never came to me.

CHR. But now he will come, if the gods be willing.

BLE. Yet ought you not to call in some physician? 430

CHR. And what physician is there in the town?

There is no fee—and therefore no profession.

BLE. Let's see.

CHR. There's none.

BLE. No—I don't think there is.

CHR. By Jupiter, what I long since intended,

'Tis the best course to make him pass the night<sup>n</sup> 435

In Esculapius' fane.

BLE. Much by the gods.

Delay not now, but hasten to do something.

CHR. Well, I am going.

BLE. Haste now.

CHR. So I do. [Going.]

#### SCENE IV.

*Enter POVERTY.*

POV. Here's an unholy, bold, unlawful deed<sup>o</sup>,

A pair of you man-monsters here have dared! 440

Whither and wherefore fly ye? will ye not

Remain?

BLE. O Hercules!

POV. For I'll destroy you,

<sup>n</sup> Sick men were accustomed to pass the night in the temple of Æsculapius, where they lay upon skins strewn on the floor for that purpose, in order to receive answers from the god, as to the manner of recovering their health; when they were said *ἐγκοιμᾶσθαι*, *incubare*, so Virgil, vii. 88. speaking of the priest of Faunus, (*Æn.* vii. 86.)

————— *cæsarum ovium sub nocte silenti*

*Pellibus incubuit stratis, somnosque petivit.*

(Where see Servius and Heyne.) Hence the verb *καταδαρθεῖν* (see the Scholiast *adv.* 527.)

<sup>o</sup> As Chremylus and Blepsidemus are preparing to bring Plutus into the temple of Æsculapius, “the spectre of pale Poverty” accosts and reproaches them with their temerity in daring such an unholy deed, and then attempting to fly from her like cowards. The first line of her address to them appears to be parodied from Euripides, where the Messenger says to Medea, (v. 1118.)

*ὦ δεινὸν ἔργον παρανόμως εἰργασμένη\**

This allegorical personage enters with a dry and meagre look, sordid dress, and eyes rolling with rage in different directions. Girardi.

Bad as ye are, in miserable fashion.  
 Since you dare an intolerable act,  
 Such as no other god or man e'er ventur'd, 445  
 So shall ye perish.

CHR. Who art thou, that seemest  
 To me so pale ?

BLE. Perchance 'tis some Erinnys<sup>P</sup>  
 Of tragedy—for her appearance is  
 At once maniacal and tragical.

CHR. Nay, but she has no torches.

BLE. Then she shall 450  
 Have cause to weep.

Pov. Whom think you that I am ?

CHR. Some publican, or one that deals in eggs.  
 For otherwise thou hadst not cried so loud  
 Against us, nothing injur'd.

Pov. Is that true ?  
 For have you not acted most heinously, 455  
 Who seek to banish me from all the land ?

CHR. And is not the Barathrum left to thee ?  
 But who thou art, by thee must now be told.

Pov. This day I'll make you give me compensation ;  
 Because you seek hence to extirpate me. 460

BLE. Sure it must be the barmaid of these parts,  
 Who always cheats me in her false half-pints ?

Pov. I'm Poverty, who have for many years  
 Sojourn'd among you.

BLE. King Apollo, and

<sup>P</sup> Aristophanes, according to the Scholiast and Bergler, alludes in a sportive manner to the Eumenides of Æschylus, in which the venerable goddesses are introduced upon the stage with a terrific appearance, and lamps in their hands after the approved tragic prescription. Plutarch, of the spectre which appeared to Dion, records that "as he was meditating one evening alone in the portico before his house, he heard a sudden noise, and turning about, perceived a woman of gigantic size, in the form of one of the furies, as they are represented on the theatre, sweeping the floor with a broom." So Voltaire, Oreste, (Act v. Sc. vi.) speaking of the Furies, describes them as

Ces filles de la nuit, dont les mains infernales  
 Secouaient leurs flambeaux sous ces voûtes fatales.

See likewise, Seneca, Med. 16, Agam. 759 ; Æsch, Eumenides, 1044.

- Ye deities, whither can one escape? [*running away.*]
- CHR. Holloa, what doest thou? most timid beast,  
Wilt not stand by me?
- BLE. By no means.
- CHR. Wilt thou not  
Remain? shall two men from one woman flee?
- BLE. Why she is Poverty—you wretch, than whom  
No animal has e'er been more destructive. 470
- CHR. Stand, I entreat thee, stand.
- BLE. By Jove, not I.
- CHR. And yet I say that we shall do an act  
Most shameful, if we fly and leave the god  
Deserted, and through fear, not fight it out.
- BLE. What arms or strength can we rely upon? 475  
For is there shield or breastplate which this most  
Accursed woman does not put in pawn?
- CHR. Take courage—for I know this god alone  
Could rear a trophy to record her rout.
- POV. And dare ye mutter, ye offscourings both, 480  
Seiz'd in the very act of wickedness<sup>1</sup>?
- CHR. But why art thou, O most abandon'd woman,  
Come to reproach us, not at all aggriev'd?
- POV. But think you by the gods you wrong me not,  
Attempting to make Plutus see again? 485
- CHR. And how then do we injure you in this,  
If benefits to all men we supply?
- POV. But what good thing could ye discover?
- CHR. What?  
First that we have expell'd you out of Greece.
- POV. Expell'd me? and what greater injury 490  
Think you that on mankind you can inflict?
- CHR. What?—if about to do this, we forget.
- POV. And yet I first desire to render you

<sup>1</sup> 'Επ' αὐτοφώρῳ δεινὰ δρῶντ' εἰλημμένῳ. This is a phrase of the Attic forum, frequent among the orators, and spoken of those who are taken in *flagranti delicto*. St. John applies the same expression to the woman taken in adultery, (viii. 4.) The manifest crime of which Chremylus and Blepsidemus were guilty, was their attempt to restore sight to Plutus, by which Poverty would be expelled from the houses of good men. Fischer.

A reason for this matter—if I show  
 Myself to be the cause of all your good, 495  
 And that by me you live, well, but if not,  
 Then do whatever may seem right to you.

CHR. Dar'st thou say this, O most accursed woman?

POV. Be thou instructed—for full easily  
 I think I shall convince you that ye err 500  
 In all things, if you say that you will make  
 The honest wealthy too.

CHR. O rods and collars<sup>r</sup>,  
 Will you not to the rescue?

POV. 'Tis not right  
 To cry out and complain before you know.

CHR. And who but must exclaim, alas! alas! 505  
 Hearing such things?—

POV. Whoe'er is in his senses.

CHR. What fine against thee shall I then record,  
 At least if thou be cast in court?

POV. Whate'er  
 Seems right to thee.

CHR. Thou sayest well.

POV. For you,  
 If you are conquer'd, must endure the same. 510

BLE. Think you that twenty deaths would be enough?

CHR. For her at least; but two will do for us.

POV. This compensation ye cannot prevent.  
 For what could any one in justice answer?

<sup>r</sup>Ω τύμπανα καὶ κύφωνες. These were instruments of torture or castigation, minutely described by the Scholiast, who adds, that Chremylus makes this exclamation, in order to show that Poverty is worthy to have them inflicted upon her. The former, 'ὡς μὲν τινες φάσιν, as the Scholiast observes, were wooden instruments with which the bastinado was inflicted upon malefactors condemned to this punishment after the death of the offender, and the κύφων is a wooden frame resembling a yoke, which was placed on the necks of criminals, without allowing them the power of raising their heads; again, in v. 606. ἐς τὸν κύφωv. This line, which as Hemsterhusius observes, is far more adapted to the character of Chremylus than that of the timid Blepsidemus, is nevertheless given to the latter in most of the editions, and that of Invernizius among others. O verges, ó carcans. French translator.

## SCENE V.

CHO. But now you should say something wise, by which 515  
 You may subdue her with contrarious reasons,  
 Nor give yourselves to any indolence<sup>s</sup>.

CHR. I think that all must clearly know alike  
 How just it is that honest men should prosper.  
 But the reverse for wicked men and atheists. 520  
 We then, desiring that it should be so,  
 Have found, with much ado, a fine device,  
 Generous and useful for all enterprise:  
 For now should Plutus see and blind no longer  
 Wander about, he to the just will go, 525  
 And not desert them, but he will avoid  
 The wicked men and atheists—then he'll render  
 All good (and rich of course) and holy men.  
 And yet could any one e'er find what can  
 Be better for the human race than this? 530

BLE. No one—I'll bear you witness in this matter.  
 Never ask her.

CHR. For as the life of man  
 Is ordered now, who would not think it madness,  
 Or rather still an evil destiny?  
 For many men though wicked, are enrich'd 535  
 With wealth unjustly gather'd; others, being  
 Entirely good, labour with ill success,  
 And pass the best part of their lives with thee.  
 Therefore I say that there exists a road,  
 (Should Plutus ever see to drive her out,) 540  
 By which whoever travels, might afford  
 The greatest good to men.

Pov. O ye two elders,  
 Of all mankind the soonest led to dote,

<sup>s</sup> Μαλακὸν ὃ' ἐνδύσσετε μηδέν. That is, bravely oppose, and by no means yield to it—ἐκδιδόναι τινὶ μαλακόν τι properly signifies to show himself soft and remiss to another, which he who does, yields to another, and does not pertinaciously resist him. So Eurip. Helen 516. says, ἦν ἔ' ἐνδιέφ' τι μαλθακόν—i. e. should have afforded or shown himself humane and mild to me. Kuster.

Followers of trifling and insanity,  
 If this which ye desire should come to pass, 515  
 I say that it would not advantage you.  
 Should Plutus e'er again receive his sight,  
 And make fair dispensation of himself,  
 There's not a man would study art or science;  
 But these both disappearing who will wish 550  
 To work in brass, or frame a ship, or sew,  
 Or manufacture wheels, or cut up hides,  
 Or to make bricks, or wash, or be a tanner,  
 Or having broken the earth's soil with ploughs,  
 To crop the fruit of Ceres, if one might 555  
 Neglect all these and live in idleness?

CHR. Thou triflest merely; for all these our labours  
 Which you have reckon'd over now, the slaves  
 Will by their toil achieve.

POV. Whence will you then  
 Get slaves?

CHR. With cash of course we'll purchase them.

POV. But first who'll be the seller, when himself  
 Has money too?

CHR. Some merchant fond of gain,  
 Coming from Thessaly, where dwells a race<sup>†</sup>

<sup>†</sup>I have here adopted the ingenious emendation proposed by the author of the critical epistle concerning Bentley's notes on Phædrus, *παρ' ἀπίστων* instead of the common *παρά πλείστων ἀνδραποδιστῶν* which latter epithet appears to me very weak, though the reading of the Scholiast; and in confirmation of the Thessalian faithlessness and disposition to kidnapping, I cannot forbear to cite a note of L. Bulwer's 'Last Days of Pompeii,' (vol. i. p. 192.) "The Thessalian slave merchants were noted for purloining persons of birth and education—they did not always spare those of their own country. Aristophanes sneers bitterly at this people proverbially treacherous for their unquenchable desire of gain by this barter of flesh." Spanheim quotes a passage from the sixth book of Athenæus, showing the immense multitude of slaves (*ἀργυρωνήτων*) brought into Athens yearly from the Pontic regions, and condemned to work the metallic mines in fetters. One of the Scholiasts defines *ἀνδραποδιστῶν* *ληστῶν, τῶν τοὺς ἀνθρώπους δεισμούντων*. The enumeration of the advantages of Poverty in perfecting the inventive arts and luxuries of life, is in the highest degree ingenious and comic: and appears to be imitated by Theocritus in the opening of his twenty-first Idyl, (more especially vv. 532—3.)

ἈΠενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει  
 Αὐτὰ τῷ μόχθῳ διδάσκαλος.

Of faithless kidnappers.

Pov.

But first of all

There will not be a single kidnapper, 565

According to your argument ; for who,

When rich, with hazard of his life will do it ?

So that thyself, compell'd to plough and dig,

And toil in other ways, wilt wear away.

Thy life more painfully by far than now. 570

CHR. On thine own head.—

Pov.

No longer shalt thou have

The power to sleep upon a couch, for that

Shall not exist ; nor yet on tapestry <sup>u</sup> ;

For who, when gold abounds, will be a weaver ?

Nor to anoint thy bride with liquid odours <sup>x</sup>, 575

Whene'er you bring her home : nor to adorn her

With variegated robes in purple dy'd.

And what is wealth to him who wants all these ?

But your necessities by me can all

Be easily supply'd ; for, as a mistress,

<sup>u</sup> Οὐτ' ἐν ᾠάπαισι· On this passage, Kuster remarks, Οὐτε τάπησιν recte MS. Arund. et ed. Ald. apud edd. Flor. Bas. et Genev. οὐτ' ἐν τάπησιν invito metro, quod particulam ἐν (ex præcentibus intelligendam) respuit. Si vero τὸ ἐν retinere velis, pro τάπησιν rescribendum erit ᾠάπαισι, prout h. l. legit, Suid. v. ᾠάπιδας· Significat autem ᾠάπαις idem quod τάπησιs eaque voce usus est comicus, Vesp. 674, ubi Schol. obiter notat—ἐν δὲ τισι τῶν ἀντιγράφων ᾠάπαισιν ἐθρηταί ἐν τῷ Πλούτῳ (οὐδ' ἐν ᾠάπαισιν ἔσται κατακαρθεῖν) ἀντὶ τοῦ τάπησιν·

<sup>x</sup> From the first of these lines, as Fischer observes, it appears to have been the custom with the Athenians, to pour liquid perfumes over the head, neck, and hair, of their brides, as a part of the solemn pomp of bringing them to their new homes, and for the bridegrooms to perfume themselves in a similar manner. To this usage the references are frequent both in sacred and profane authors, (see Canticles, iv. 10 ; Esther, i. 12 ; Catullus, Epithal. Jul. and Manlii. lx. 142. *Unguentate marite*. The use of garments variegated with purple dye, was an article of luxury much affected by the wealthy Athenians, and so poetically described in v. 530, of the original.

Οὐθ' ἱματίων βαπτῶν δαπάναις κοσμεῖσθαι ποικιλομόρφων,

The dye with which these costly garments were tinged was particularly manufactured at Miletus, a city colonized by Athenians. So Theocritus, (Id. xv. 125.)

Πορφύρεοι δὲ τάπητες ἄνω, μαλακώτεροι ἔπινον·

Ἄ Μίλατος ἐρεῖ·

On which passage the Scholiast mentions the extreme beauty of the clothes manufactured by the inhabitants of Miletus and Samos.



I sit, compelling the artificer  
Through want and penury, to seek whence he  
May find the means of living. 580

CHR. And what good  
Canst thou supply but pimples from the bath,  
A crowd of famish'd boys and aged women ?  
As to the number of lice, gnats, and fleas, 585  
I cannot count you them for multitude,  
Which buzzing round thy head, put thee to torment,  
Waking and shouting, tho' thou'rt hungry, rise ;  
To have besides a tatter for a garment, 590  
And for a bed your rush couch full of bugs,  
Rousing the sleepers into wakefulness.  
To have a rotten mat instead of carpet,  
Instead too of a pillow at your head,  
A good sized stone—to feed, in lieu of loaves, 595  
On stalks of the marsh-mallow ; and for cake,  
The hungry radish leaves ; instead of stool  
A broken pitcher's lid ; instead of pail  
A hogshead's side, and that in fragments too<sup>y</sup>.  
Do not I show that thou to all mankind 600  
Art cause of many blessings ?

POV. Thou hast not  
Describ'd my life, but against that of paupers  
Inveigh'd.

CHR. Then say we not that poverty  
Is beggary's sister ?

POV. Yes, ye who declare<sup>z</sup>  
That Dionysius is like Thrasybulus. 605

<sup>y</sup> ἀντὶ δὲ μάκτρας  
πιθάκνης πλερὰν ἐρῶγυῖαν  
ὑποκοριστικῶς· μικροῦ πίθου ἐσχισμένω. (Sch.)

In the Knights, (v. 789.) the people are said to take refuge from the miseries of war,

ἐν ταῖς πιθάκναισι  
καὶ γυναισὶ καὶ πυργιδίοις

<sup>z</sup> The meaning is, they who affirm that poverty bears a sisterly resemblance to beggary, would equally compare Dionysius the destructive tyrant of Sicily to the patriotic Thrasybulus, who put an end to the dominion of the thirty tyrants established at Athens by the Lacedæmonians.

But my life is in no such case, nor e'er  
 Will be, by Jupiter. A mendicant's,  
 Of which thou speakest, is to live on nothing.  
 But the poor man's to spare and mind his labours.  
 Nought is to him superfluous, nought deficient. 610

CHR. By Ceres, what a blessed life hast thou  
 Here figur'd out! if parsimonious toil  
 Will leave the pauper nothing for his burial.  
 POV. Thou triest to banter at the expense of truth,  
 Not knowing that in form and disposition 615  
 I make a better race of men than Plutus.  
 For with him they are gouty, fat in paunch,  
 Thick legged, and immoderately gross;  
 Whilst mine are thin like wasps, and to their foes  
 Have stings within their tails.

CHR. Perchance from hunger  
 Thou makest them so wasplike. 621

POV. Now will I  
 Admonish you on temperance, and convince  
 That order dwells with me, but violence  
 Attends on Plutus.

CHR. 'Tis right modest truly  
 To steal and break through walls. 625

BLE. Nay, but by Jove,  
 How is't not modest if the thief withdraw  
 From public notice?

POV. Nay, consider then  
 The demagogues in cities, how while poor,  
 They towards the people and the state are honest,  
 But when grown wealthy from the common stock, 630  
 Straight they become unjust, ensnare, and war  
 Against the populace.

CHR. None of these things  
 Is false that thou assertest, though thou art  
 Exceedingly malicious in thy speech<sup>a</sup>.  
 Yet nought the less shalt thou have cause to grieve,

<sup>a</sup> Σφόδρα βάσκαρος ὄντα. The word βάσκαρος is here considered as a substantive.

Nor pride thyself i' th' effort to persuade us  
That poverty is preferable to wealth.

POV. Not yet canst thou convince me in this matter,  
But flutterest thy light wings in trifling mood.

CHR. And how is it, that all men fly from thee? 640

POV. Because I make them better. This you may  
Chiefly infer from children, who avoid  
Their fathers, though consulting for their good.  
So hard a thing is it to know what's just.

CHR. Then wilt thou say that Jove distinguishes 645  
Not rightly what is best, for all his pelf  
He keeps to himself.

BLE. And sends her off to us.

But oh indeed, Saturnian minded pair<sup>b</sup>,  
Jove is a pauper, as I'll clearly show thee ;  
For, were he rich, how, when himself establish'd 650  
Th' Olympic contest, where he congregates  
The whole of Greece each fifth revolving year,  
Would he an olive garland have proclaim'd  
As meed to the victorious combatants?  
Which better had been gold, if he were rich? 655

CHR. Truly by this he shows he honours wealth ;  
For, sparing and desirous to spend nought,  
He crowns with trifling wreaths the conqueror's brow,  
And keeps the riches in his own possession.

POV. A stain much worse than poverty thou seekest 660  
To fix upon him, if with all his wealth  
He is thus sordid and attach'd to gain.

CHR. May Jove destroy thee with thine olive crown !

POV. That you should dare to contradict, and tell us  
Your blessings are not all through Poverty ! 665

CHR. From Hecate this may be ascertain'd<sup>c</sup>,

<sup>b</sup> 'Ἄλλ' ὃ κρονικαῖς λήμας ὄντως λημῶντες·

Adjectives derived from Saturn, as *κρόνια*, *κρονικά*, and *κρόνιππα*, (n. 1053, σὺ δ' εἰ κρόνιππος,) denote whatever has become obsolete and worn out through age—*κρόνους ἀρχαίους*, *λήρους*, (Schol. ad Vesp. 1480. *ἀναισθήτους* like Horace's *cinctulis non exaudita Cethegis*, ad. Pis. 50.) The French translator renders the exclamation with much spirit, "Oh ! les deux vieux radotans, avec leur esprit du temps jadis !"

<sup>c</sup> This line alludes to the supper prepared by the rich for the benefit of the poor,

Whether 'tis better to be rich or poor.  
 For she herself declares, that month by month,  
 Out of their store the wealthy send a supper,  
 Which the poor snatch away 'ere 'tis serv'd up. 670

Hence to your deadly destiny,  
 Nor mutter in the least degree,  
 For ne'er shalt thou conviction reach<sup>d</sup>;

POV. O city Argos, hear his speech<sup>e</sup>.

CHR. Call Pauson for a fellow guest. 675

POV. What sorrow moves my hapless breast!

CHR. Hence to the crows with swiftness fly,

POV. And whither upon earth shall I?

CHR. Into the stocks—no more delay,  
 But expedite the destined way. } 680

POV. Me soon yourselves shall thence convey.

CHR. Then wilt thou trace thy journey home;  
 But now destruction is thy doom.

[drives off Poverty.]

every new moon, in a place where three roads met, and where stood an image of *Diana triformis*, hence it was called 'Εκατης δειπνον' which passed afterwards into a proverb, to signify a vile feast, worthy of paupers. In this respect the Athenians differed greatly from their constant enemies and rivals, the Lacedæmonians, concerning whom Plutarch, in his life of Lycurgus, asks "What use or enjoyment of riches, (namely, at Sparta,) what peculiar display of magnificence could there be, where the poor man went to the same refreshment with the rich." Hence the observation that it was only at Sparta where Plutus (according to the proverb) was kept blind, and like an image, destitute of life or motion. (Langhorne's Plutarch, i. 113.)

<sup>d</sup> This is expressed by the same verb repeated in the original:

Οὐ γὰρ πείσεις, οὐδ' ἦν πείσης.

<sup>e</sup> The first part of this line is found in fragment v. of the *Telephus* of Euripides, the latter is from the *Medea*, (v. 169.) from which tragedy our poet has transferred many passages into the *Plutus* for the sake of producing a laugh, see note on v. 437. This exclamation of Poverty, as Fischer observes, shows, that the Argives, inhabitants of Argos, a city of the Peloponnesus, were very poor, or at least, that they preferred poverty to wealth. Pauson, mentioned in the next line, was a wretchedly poor portrait painter, satirically named again in the *Acharnians*, with the epithet, *παμπόνηρος*, whence he appears to have been a man of disreputable character; again in the *Thesmophor.* v. 949, *Παύσων σίβεται, καὶ νηστεύει*. His wretchedness was so great that it passed into a proverb, *Παύσωνος πτωχότερος*. We may here remark in favour of our poet, that it is not casual, still less virtuous poverty, but vice in rags which is marked by the blasting expression of his satirical reprobation.

- And to be rich, my better fate,  
While lengthen'd woes thy head await. 685
- BLE. My revels o'er the wealthy heap,  
With wife and children would I keep.  
Cleans'd by the bath from every stain,  
And mock at Poverty's hard-working train.
- CHR. This cursed woman is departed from us. 690  
Then let us all in haste together lead  
The god in Æsculapius's fane to sleep.
- BLE. And let us not delay, lest any one  
Come and prevent us from some previous work.
- CHR. Boy Cario, you must bring the carpets out, 695  
Leading in Plutus as the law directs,  
And other rites that are prepar'd within.  
[Exit into the temple.  
(The Choral Song is wanting.)

## ACT III. SCENE I.

CARIO *enters from the temple in haste.*

- CAR. O ye old men, who oft with scoop'd bread sup<sup>f</sup>  
At the Theséan feasts on scanty meal,  
How prosperous are ye in your blessed lot, 700  
And others who possess an honest mind!
- CHO. What is't, O best of friends? for thou appearest  
To come a messenger of some good thing.
- CHR. The master is in a most prosperous state,  
Or rather Plutus's self—for, lately blind, 705  
His eyes have gain'd their clear and perfect sight<sup>g</sup>,

<sup>f</sup> Ὁ πλεῖστα Θησείοισι μεμυστιλημένοι. This festival was held at Athens on the eighth day of each month, and a temple built, and divine honours paid to Theseus, in memory of the Athenians being brought together into one city from the country; the eighth day was chosen, because, on that day of the month, Hecatombæon, (July,) Theseus came from Trœzen, a city of Argolis, to Athens. Cario's address to the old men is thus paraphrased by Bergler. "Before this time as often as you supped at the feast of Theseus, on account of your poverty, you fed on scanty fare; but now food will not be wanting to you, since Plutus has recovered his sight, and will enrich all the good whom formerly he was not able to find." The word μεμυστιλημένοι is interpreted by the Scholiast εὐωχηθέντες.

<sup>g</sup> Ἐξωμμάτῳ καὶ λελάμπρυνται κόρας. This line, according to the Scho-

Thanks to the good physician Æsculapius.

CHO. Thy words deserve my gratitude and joy.

CAR. Thou must rejoice, whether thou wilt or not.

CHO. I will proclaim the sire of beauteous sons<sup>h</sup>, 710  
Mortals' great luminary Æsculapius.

## SCENE II.

### WIFE OF CHREMYLUS.

WIF. What can this noise be? some good news announc'd?  
For in this expectation I long since  
Have sat at home awaiting his arrival.

CAR. With all despatch, O mistress, bring some wine, 715  
That thou may'st drink too, for thou lov'st it much;  
Since all good things I bring to thee together.

WIF. And where are they?

CAR. From what shall be declar'd  
Thou wilt know quickly.

WIF. Finish then the telling.

CAR. Now list, and I will tell thee every thing 720  
From head to foot.

WIF. Nay, not upon my head.

CAR. What not the good things which have happen'd?

WIF. Not  
The things themselves.

CAR. Now soon as ever we

liast, is from the Phineus, a satirical drama of Sophocles. These verbs are used in the opposite significations of *destroying* and *restoring*, *clearing* and *obscuring* the sight. Euripides in his *Edipus*, (Frag. iii. ap. Musgr.) says,

Ἐξομμα τοῦμεν καὶ διόλλυμεν κόρας.

which Aristophanes appears to have parodied here. The expression in the next line is remarkable,

Ἀσκληπιοῦ παιῶνος ἐμμενοῦς τυχών<sup>a</sup>

the word Παιῶν or Παιάν being applied by the author of the Orphic hymns and others indiscriminately to Æsculapius and his reputed father, Apollo.

<sup>b</sup> Aristophanes calls the great physician εὐπαιδα, as being the father of a noble progeny, Poda'irius, Machaon, Jason, Panacea, and Hygeia. In the next line he is with much propriety styled μέγα βροτοῖσι φέγγος, as having just restored sight to the blind Plutus, (φέγγος σωτηρίαν, Gl. Cod. Par. Victor.) Spanheim in his note on v. 701, observes that two of the daughters of Æsculapius are named from verbs allied to the art of healing. Ἰασὼ ab ἰαομαι, and Πανάκεια, q. d. πάντας ἀκέομαι.



Came to the god, leading a man, whose fate  
Was then most wretched, tho' now blest and happy  
If any other be, to the sea we first 726  
Brought and then bath'd him.

WIF. Blest, by Jove, was he.  
An old man in the cold sea, wash'd and drench'd.

CAR. Then to the temple of the god we came.  
But when upon his shrine the cakes and offerings<sup>i</sup> 730  
Were hallow'd all; your pulse with Vulcan's flame,  
Plutus we laid to rest as was the custom,  
Then each of us stitched up his pallet bed.

WIF. And were there others who requir'd the god?

CAR. One Neoclides, who indeed is blind<sup>k</sup>, 735  
But shoots beyond those who can see in fraud;  
And many others variously diseas'd.  
Now when the god's attendant had extinguish'd<sup>l</sup>  
The lights, and bade us sleep, enjoining us,  
Should any hear a noise, that he be silent, 740  
We all lay down in orderly condition.  
I could not slumber, but a certain dish  
Of pulse attracted me, plac'd not far off  
The head of an old woman, towards which I  
Was seiz'd with vehement desire to creep. 745  
Then looking upward I perceive the priest  
Whip from the sacred table cakes and figs<sup>m</sup>.

<sup>i</sup> Πόπανα καὶ προθύματα. The former of these words denotes cakes made of flour, and offered on the altar—προθύματα or προχέματα, properly signifies offerings made preparatory to the sacrificial victim—ἀ πρὸ τῆς θύσιας ποιεῖν ἔθος. (Gl. Victor.) As, however, the words are applied to the offering of the poor Chremylus, the latter, which is also read, must here be understood, as denoting the other offerings, which could be presented by the rich. Πέλανος, εἶδος ὀσπρίων (Gl. Victor.) But this interpretation is repudiated by Bruck.

<sup>k</sup> This rhetorician, according to the Scholiast, was a mark for the satire of the comic poets of his time, as a sycophant, a foreigner, and purloiner of the public wealth. He was mentioned again in the comedy, called the *Pelargi*, but the passage has not been preserved.

<sup>l</sup> ———— τοῦ θεοῦ

ὁ πρόπολος

i. e. ὁ νεωκόρος, δοῦλος, the *ædituus*, or keeper (literally sweeper) of the temple of *Æsculapius*. (Compare Euripides, *Ion*, 114—123).

<sup>m</sup> τοῦς φθῆς. On this word the Scholiast remarks: Ἀττ ἐν μὲν μονοσυλλά-



And after this he circled all the shrines,  
 If chance some cake should any where be left.  
 These in a certain sack he consecrated. 750  
 And I who thought the action very holy,  
 Got on my legs to seize the dish of pap.

WIF. You hardy villain, feared you not the god ?

CAR. Aye, by the gods, did I, lest he o' the crown,  
 Should beat me in our race unto the dish, 755  
 Of which the priest had given me previous warning<sup>a</sup>.  
 But soon as the old woman heard my noise,  
 She gently rais'd her hand ; then with a hiss,  
 I seized it by my teeth, as if I were<sup>o</sup>  
 A cheek-swollen serpent—straightway she withdrew  
 Her hand again, and having wrapt herself 761  
 Within the coverlid, lay quietly.  
 Scented by fear more strongly than a weazle.  
 Much of the pottage then I swallow'd down,  
 And afterwards I rested, being full. 765

WIF. Came not the god among you then ?

CAR. Not yet.

But after this a prank ridiculous  
 I play'd—for at his coming I discharg'd  
 A mighty power of wind from my blown stomach.

WIF. No doubt with this he straight was horrified. 770

CAR. Not he, but one Jaso, following, blush'd ;  
 While Panacea, with averted looks,  
 Her nostril held, for I exhale not incense.

WIF. And for himself ?

CAR. By Jupiter he car'd not.

WIF. Thou speakest of him as a churlish god. 775

CAR. Not I, by Jove, but one who feeds on dirt.

βως οἱ φθοῖς, ὁ δὲ Καλλιμαχος, (Fr. 337.) φθοίας ἀντὶ τοῦ πλακοῦντας, πειμματα. So Photius in his Lexicon, says, φθοῖς ὄνομα πλακοῦντος.

<sup>a</sup> Με προνέειλάτο· viz. That Æsculapius would come to heal the sick.

<sup>o</sup> Ὡς παρείας ὦν ὄφις. Lucan, in his curious and poetical description of African serpents, (Phars. ix. 721.) speaks of this snake as, *contentus iter caudâ sulcare Pareas*. It is reckoned among the class of gnathones, or buccones, παρὰ τὸ ἐπιθῆναι τὰς παρείας, Schol.) This serpent was said to inhabit the temple of Æsculapius, and its bite supposed to be innoxious.

WIF. Out, wretch!—

CAR. Then straight I scone'd myself through fear.  
While he in very orderly survey,  
Travell'd his rounds of all the maladies.  
The boy then plac'd before him a stone mortar, 780  
A pestle, and small chest.

WIF. Of stone,

CAR. By Jove,

Not so—at least the casket.

WIF. But how could'st  
Thou see, O most abandon'd wretch, who say'st  
Thou wast so wrapp'd up?

CAR. Thro' my gaberdine.  
For it has chinks, by Jove, and not a few. 785  
And first of all he undertook to pound  
A cataplastic drug for Neoclides;  
Having thrown in three heads of Tenian garlic<sup>p</sup>,  
Then mingling in the mortar bray'd together,  
Squill juice and mastic-wort, then afterwards 790  
He moisten'd all with Sphettian vinegar,  
Then plaster'd his inverted eyelids o'er,  
To make the sharper pain; he with a shout  
Burst forth and fled: but with a smile the god 794  
Thus spoke—"sit here now cover'd o'er with plaster,  
That I may stop your oaths in court, and give you<sup>q</sup>  
A fair excuse to swear you could not come."

WIF. How wise the god is! how he loves the state!  
Then he sat near to Pluto, and first touch'd  
His head, then taking up a clean half napkin<sup>r</sup>, 800  
He rubb'd the eyelids round—while Panacea ~

<sup>p</sup> The island of Tenos, in the Ægean sea, near Andros, called likewise Ophiusa, from the serpents and scorpions with which it abounded, or from the odour of the garlic which puts them to flight, was famous for the excellence of that herb; as Sphettus, a borough of Attica, was for that of its wine; or its men with wits as sharp as vinegar; whence the expression, ὅξεϊς οἱ Σφήττιοι.

<sup>q</sup> "Ἰν' ἐπομνύμενον παύσω σε τῆς ἐκκλησίας. The interpretation followed in this difficult passage, is that of Fischer, Bergler, and Invernizius.

<sup>r</sup> Καθαρὸν ἡμιτύβιον. One of the Scholiasts here reads ἡμιτύμβιον, which he interprets, μαντίλιον. It is an Egyptian word, and like many others of that origin, written indifferently with or without the μ.

Envelop'd with a purple cloth his head,  
 And all his visage—then the godhead whistled.  
 While from the fane forth at that signal leap'd  
 Two serpents of enormous magnitude<sup>s</sup>. 805

WIF. O gracious gods!

CAR.                                These gliding quietly  
 Under the purple cloak, the eyelids lick'd,  
 At least I think so; and before you could  
 Have drunk ten cups of wine, up Plutus, madam,  
 Stood on his legs endu'd with perfect sight. 810  
 I clapp'd my hands through pleasure, and awak'd  
 The master—whilst within the shrine, the god  
 And the two serpents straightway disappeared.  
 But as to those who near his couch reclin'd,  
 Wot you the embraces they bestow'd on Plutus, 815  
 The whole night having watched till the day shone?  
 But I bestow'd much praise upon the god,  
 That sight to Plutus he had quickly given,  
 And render'd Neoclides still more blind.

WIF. What mighty power thou hast, O master monarch! 820  
 But tell me where is Plutus?

CAR.                                He is coming.  
 There was around him an excessive crowd.  
 For those who erst were men of probity,  
 With but spare means of life, saluted him,  
 All greeting him in pleasurable guise. 825  
 But such as were possess'd of wealthy substance,  
 Which they had not acquir'd by honest means,  
 The brows contracted of their cloudy visage<sup>t</sup>;

<sup>s</sup> Ὑπερφυεῖς τὸ μέγεθος. It is not to be wondered at, that serpents should issue forth at the first signal given by Æsculapius, since it appears from coins and other monuments of antiquity, that serpents were formerly consecrated as ministers to the god—and that Æsculapius himself was conveyed to Epidaurus, and thence to Rome, under the form of an enormous dragon, (Spanheim,) who mentions having received from the royal collection, a remarkable coin with the bearded and laurelled head of Æsculapius on one side, and on the other, an inscription, ΑΣΚΛΗΠΙΟΣ ΕΠΙΔΑ, (Ἐπιδαύριος,) see Horace, Sat. i. 3. 27, and Dindorf's note.

<sup>t</sup> Ὀφρῦς συνῆραν ἱσχυθρῶπαζονθ' ἄμα. This contraction of the brows and stern expression of countenance are, as Dindorf observes, the index of insolence or sadness arising from too long abstinence from food, or the endurance of any other

Meanwhile the others follow'd with crown'd heads,  
 Laughing and uttering shouts of prosperous omen. 830  
 Whilst with its measur'd steps the old men's shoe  
 Resounded—but go all with one accord,  
 Dance, leap, and make your choral revolutions.  
 For no one at your entrance shall announce,  
 That there remains no flour within the sack. 835

WIF. By Hecate, for such good news I'd bind thee  
 With the collar of the order of bak'd loaves.

CAR. Delay not any longer, for the men  
 Are near the door already.

WIF. Come now, I  
 Will go and bear the sweetmeats too within<sup>u</sup>. 840  
 As if in token of new purchas'd eyes. [*Exit.*]

CAR. But I for my part have a mind to meet them.  
 (*The Choral Song is wanting.*)

### SCENE III.

*Enter PLUTUS from the temple of Æsculapius, followed by a great multitude of persons.*

PLU. First to the sun I pay my adoration<sup>x</sup>,  
 Next to the illustrious soil of holy Pallas,

bodily ailment. Juvenal appears to have imitated this passage in his thirteenth Satire, (v. 215.)

densissima ruga

Cogitur in frontem vetut acri ducta Falerno.

(Compare Matt. vi. 16.)

<sup>u</sup> καταχύσματα

<sup>x</sup> Ὡς περ νεωνήτοισιν ὀφθαλμοῖς ἐγώ

The latter end is used *præter expectationem* for εὐόλοις; and the lines alluded to a custom of antiquity, in compliance with which the masters and mistress of a newly purchased slave poured over his head sweetmeats or confections of nuts, figs, and honey. The wife of Chremylus calls the eyes of Plutus νεωνήτους, because he had then recovered his sight, and was about to enter their house for the first time, and she wishes to impart to him his share of sweetmeats, for the good omen's sake.

<sup>x</sup> This speech of Plutus, as Dindorf remarks, exhibits a kind of abruptness. We may conclude that, before he came out of the temple, he had been returning his thanks to Æsculapius, etc., and then proceeded with the opening line,

Καὶ προσκυνῶ γὰρ πρῶτα μὲν τὸν Ἥλιον.

He first adores or salutes the sun, whose light he now sees after a long interval, as men are accustomed to greet newly-recovered friends—next, the soil of Attica, Παλλάδος κλεινὸν πέδον, where Stephanus Byzantinus in his Ἀθῆναι reads κλει-

And all the land of Cecrops, which receives me. 845  
 I am asham'd of my calamity,  
 Who unawares consorted with such men,  
 And fled from those worthy of my acquaintance,  
 Without discretion—oh! unhappy me,  
 Who rightfully did neither this nor that. 850  
 But having now turn'd to a different course,  
 Hereafter I will show to all mankind,  
 That to the wicked I gave up myself,  
 With an unwilling mind.

CHR. Go to the dogs—  
 How troublesome are friends who straight appear<sup>y</sup> 835  
 When one is prosperous! for they push and break  
 My shins, each manifesting some good will.  
 For who did not salute me? What a crowd  
 Of old men circled me not in the forum?  
 WIF. O most belov'd of men, hail thou, and thou! 860  
 Come now, for 'tis the custom, that I take  
 And pour these sweetmeats o'er thee.

PLU. By no means.  
 For when I enter first into the house  
 With my recover'd sight, 'tis not becoming  
 To bear out aught, but rather to bring in. 865  
 WIF. Will you not then accept these sweet aspersions?  
 PLU. Within beside your hearth as is the custom,  
 Then too we shall avoid that affectation<sup>z</sup>.  
 For it is not becoming in the poet  
 To scatter figs and sweetmeats, by these means 870

*τὴν πόλιν*, thus, particularly designating the Acropolis of Athens, although the common reading is that of the Scholiast, who interprets *πέδον* by *ἔδαφος*—compare a fragment of the Husbandmen, quoted by Hephæstion, (viii. apud Brunck.)

*Χαῖρε λιπαρὸν δάπεδον, οὐθαυ ἀγαθῆς χθονός.*

<sup>y</sup> *Οἱ φαινόμενοι παραχρήμα*. From a passage in Lucian's *Misanthrope*, a dramatic dialogue, founded upon this play, *ὁσφρανόμενοι τοῦ χρυσίου*. Hemsterhusius very probably conjectures, that Aristophanes made use of the word *ὁσφρανόμενοι* here, which certainly possesses more of the *comica virtus* than *οἱ φαινόμενοι*.

<sup>z</sup> The word here used of raillery (*τὸν φόρτον*) is of rare occurrence in this sense. The various glosses render it by *τὴν μέμψιν, καὶ τὴν κατηγορίαν· ψόγον, χλεύην*—perhaps it may be interpreted *a heavy weight of blame*.

Compelling the spectators' merriment.

WIF. Thou speakest well; for Dexinicus here <sup>a</sup>  
Hath risen, as if to snatch away the figs.

# ACT IV. SCENE I.

*Enter CARIO.*

CAR. How sweet it is to prosper, O my friends,  
And this with no expenditure from home! 875  
For there hath burst into our house a heap  
Of goods with no injustice on our parts.  
The bread-bin is replenish'd with white flour,  
The amphoræ with dark well-flavour'd wine <sup>b</sup>;  
(So sweet is the condition to grow rich,) 880  
While all the vessels are so full of silver  
And gold as to excite astonishment.  
Our well is full of oil, with myrrh our cruets,  
Our roof with figs: each jar for vinegar,  
Each dish, each pipkin has been chang'd to copper;  
The rotten chargers that once held our fish,  
You now may see converted into silver;  
Our very mousetrap straight is ivory <sup>c</sup>;

<sup>a</sup> The Scholiast reads the name Ξένικος, and says, that he was a thievish lick-feast. Bentley proposes to read

Εὖ πανν λέγεις ὅχλος δὲ ξενικὸς οὐτοσί·

foreigners being admitted to the feast of the vernal Dionysia, (see note on Acharnians, 355, and the concluding line of the Knights,) but this line is manifestly incorrect, as it contains a dactyl in the fourth place; and that proposed by Hemsterhusius: ἅλλως Δεξίνικος οὐτοσί, is still more anomalous, presenting a Cretic, or Amphimacer, in the same situation.

<sup>b</sup> Οἱ δ' ἀφορῆς οἶνον μέλαρος ἀνθοσμίου. The ancients, especially the Greeks, held in great esteem wine, which, like the French *vin de Bourgogne*, regaled the olfactory organs with the fragrance of flowers. To this taste frequent allusions are to be found in ancient authors. (See the Frogs, v. 82. Ecclesiastus, 1116.) The strong perfume of these wines was caused either by pouring unguents over them, or by infusing flowery and aromatic essences into their composition. Hence Virgil's injunction, (G. iv. 279.)

Hujus (amelli) odorato radices incoque Baccho.

<sup>c</sup> This interpretation rests upon the authority of Julius Pollux, (X. 155.) whose words are, Ἀριστοφάνης ἐν Πλούτῳ εἰπὼν τὴν μνάγρην καλεῖ. So the French translator, *notre ratière est devenue tout à coup d'ivoire*; it is certain, as Brunck



With golden staters we domestics play  
 At odd and even : using stones no longer 890  
 To cleanse ourselves, but in our luxury,  
 The heads and stalks of garlic altogether.  
 And now within the master sacrifices  
 In laurel crown a sow, a goat, and ram.  
 But the smoke sent me out ; for I could not 895  
 Remain within, since it attack'd my eyelids. [*Exit.*]

## SCENE II.

CHREMYLUS, a JUST MAN, and his SERVANT.

J. M. Follow me, bey, and go we to the god.

CHR. Holla, who's this advancing ?

J. M. 'Tis a man  
 Who erst was wretched, but is prosperous now.

CHR. 'Tis plain thou art, as thine appearance shows, 900  
 One of the good.

J. M. Most surely.

CHR. Then what needs't thou ?

J. M. I'm going to the god ; for he's the cause  
 Of many blessings to me—from my sire  
 Much substance I received, and this was wont  
 To aid my friends in their necessities, 905  
 Which course I judg'd to be of use in life.

CHR. Then soon thy wealth deserted thee ?

J. M. Full soon.

CHR. And thou wert wretched after that ?

J. M. Entirely.

I thought indeed to have as certain friends,  
 Those whom when needy I had benefited, 910  
 If ever I should want ; but they aside  
 Turn'd with averted look and saw me not.

CHR. And well I know that they derided you.

contends in a long and learned note on this passage, than an *ivory lanthorn*, so different from that spoken of by Plautus in the *Amphitryo*,—*Quò ambulas tu qui Vulcanum, in cornu conclusum geris?*—and not being transparent, would prove but an unserviceable addition to the transformed kitchen utensils so humorously enumerated by Cario. The line, as written by Aristophanes, was probably

'Ο δ' εἰπὸς ἡμῶν ἐξαπίνης ἐλεφάντινος.



J. M. Entirely so, for squalid poverty  
Of household goods destroy'd me.

CHR. But not now. 915

J. M. Wherefore with justice hither am I come  
To supplicate the deity.

CHR. But tell me  
How this worn mantle which your servant bears  
Concerns the god?

J. M. This too I come to offer  
A votive gift to the divinity. 920

CHR. That robe in which thou wert initiated  
At the great mysteries?

J. M. No, but I shuddered  
For thirteen years in it.

CHR. But for the shoes?

J. M. These have endured the wintry storms with me.

CHR. And brought'st thou these as offerings? 925

J. M. Yes, by Jove.

CHR. A precious set of gifts you bring the god.

*Enter a SYCOPHANT with his WITNESS and CARIO.*

SYC. Alas, ill fated me, how am I lost!  
Three times unhappy, and four times and five,  
Twelve and ten thousand times—alas, alas!  
With fate thus overbearing am I mix'd<sup>d</sup>. 930

CHR. Apollo, who avertest ills, and ye,  
Propitious gods, what evil hath this man  
Endur'd?

SYC. Do I not now endure sad ills,  
Who have lost all the substance of my house  
Thro' this god's means, who shall again be blind, 935  
If justice fail not?

<sup>d</sup> Οὕτω πολυφόρῳ συγκέκραμαι δαίμονι. With this line, Fischer compares, Soph. Antig. 1316.

δειλαία δὲ συγκέκραμαι δάα.

And, Ajax, 900.

Τήκμησανιο ἔκτω τῷδε σύγκεκραμένην.

So Seneca in his book de Divinâ Providentiâ, eulogizing the character of Cato in his adversity, says, Ecce par Deo dignum; vir fortis cum multa fortunâ competis.

- J. M. I almost, methinks,  
The matter comprehend : for there approaches  
A certain man in evil plight, who seems  
To be of a bad mark—
- CHR. By Jupiter,  
He suffers justly that he perishes. 940
- SYC. Where, where is he who promis'd by himself<sup>e</sup>  
That he would presently make us all rich,  
If he again receiv'd his former sight,  
But he much more hath prov'd the loss of many?
- CHR. And whom then has he treated thus?
- SYC. Myself. 495
- CHR. What? wert thou one of the housebreaking wretches?
- SYC. By Jove, there's nothing sound in either of you.  
Nor can it be that ye have not my money.
- CAR. How fiercely comes this sycophant, O Ceres!  
'Tis clear that he is urg'd by furious hunger. 950
- SYC. Will you not then go quickly to the forum?  
For there thou must be tortured on the wheel,  
Into confession of thy villanies.
- CAR. Lament thyself.
- O. M. By the preserving Jove,  
This god is of much worth to all the Greeks, 955  
If in a cursed manner he'll destroy  
Those curs'd informers.
- SYC. What? derid'st thou me,  
Who hast been a partaker in the crime? 960  
For whence hadst thou this cloak? since yesterday,  
I saw thee with a tattered gaberdine.
- J. M. I care nought for thee—since I wear this ring<sup>f</sup>,  
Purchased of Eudamus for a drachma.

<sup>e</sup> To this verse one of the MSS. prefixes the words, ἕτερος συκοφάντης, as if two Sycophants came forth upon the scene, and the second were now taking his turn to speak; and the hurried way in which the question is asked, renders it most probable that another speaker is here intended by Aristophanes.

<sup>f</sup> Aristophanes in this passage, alludes to the story of Gyges, king of Lydia, who is said to have possessed a ring taken from a dead man, formed within the body of a brazen horse, of such efficacy, that, by its assistance, he could transport himself whithersoever he might desire. The Just Man here affirms, that he possesses a si-

CHR. But it is nought against a slanderer's bite. 965

SYC. Now, is not this a crowning insolence!

You laugh—but say not what your'e doing here.

For here you're after nothing that is good.

CHR. By Jove, not thine, at least, know that right well.

SYC. For at my cost, by Jupiter, you'll sup. 970

CHR. May'st thou in truth be with thy witness burst,  
And full of emptiness.

SYC. Will you deny me?

There is within a most accursed great store

Of fish in fragments and of roasted meats.

[*Eugh, eugh, eugh, eugh, etc. (as if smelling).*]

CHR. Poor starveling wretch, smell'st aught? 975

J. M. The cold perchance,  
Since he is cloth'd in such a ragged garment.

SYC. Is this to be endur'd, O Jove and gods,

That these men treat me thus with insolence?

Ah me, how griev'd I am, that one so good 980

And patriotic as myself should suffer

This ill return?

CHR. Thou good and patriotic?

SYC. As no man else.

CHR. Then answer my demand.

SYC. What is't?

CHR. Art thou a husbandman?

SYC. Dost think

I am so crazy yet?

CHR. A merchant then? 985

SYC. Yes, I affect to be at least, whene'er

Occasion serves.

CHR. What then? hast thou been taught

A trade?

SYC. Not I, indeed, by Jupiter.

CHR. How then, or whence hast thou lived on so long,

If thou didst nothing for 't?

milar ring, bought of Eudemus, which, though it might have power against the bite of serpents, was of no avail to cure that of a sycophant. (See Beloe's Herodotus, Clio, x. xi. and note 2.)

- SYC. I'm supervisor  
Of state affairs, and of all private men.
- CHR. Thou? by what cause induc'd?
- SYC. I will it so<sup>g</sup>. 990
- CHR. And how could'st thou be honest, a wall breaker;  
If for these matters which in nought concern thee,  
Thou art detested?
- SYC. Is't not then my business,  
O silly man, to benefit the state  
As far as I am able?
- CHR. And is this . 995  
A benefit, to play the busybody?
- SYC. Yes, truly to assist th' established laws,  
Nor suffer it, should any one transgress them.
- CHR. Has not the state then constituted judges  
To bear command?
- SYC. And who is the accuser? 1000
- CHR. Whoever will be.
- SYC. Therefore I am he.  
So that on me devolve the state affairs.
- CHR. By Jove it has a wicked president;  
But would'st thou not wish this, to lead a life  
Of quiet idleness?
- SYC. Nay, thou describest 1005  
A sheep's life, which admits of no employment.
- CHR. Would'st thou not change thy course?
- SYC. No, not if thou  
Should'st give me Plutus' self, and Battus' benzoin<sup>h</sup>.

<sup>g</sup> Βούλομαι. This was according to the formula of the Athenian law, which encouraged all the citizens to revenge a public wrong, by bringing the criminal to condign punishment. Hence the legal phrase *βουλευσέως γραφή*. The contemptuous term applied by Chremylus to the Sycophant in the next line (*ὦ τοι-χωρύχε*), may be exactly paralleled by the *parietum perfossor* of Plautus, Pseud. iv. 2. 22.

<sup>h</sup> The virtues of this celebrated plant, named silphium by the Greeks, and laserpitium by the Romans (the modern gum benzoin), principally found in that part of the island of Sumatra, called, by a remarkable coincidence of names, the *Batta* country (see the Edinburgh Encyclopædia, article *Sumatra*), were first made known by Battus or Aristotle, the founder of Cyrene, who, according to the Scholiast, erected a golden image of their great benefactor, bearing in his hand this valuable

CHR. Lay down thy cloak straight.

CAR. 'Tis to thee he speaks.

CHR. Then doff thy shoes.

CAR. All this he says to thee. 1010

SYC. Whoe'er of you desires to make the trial,  
Let him come to me.

CAR. "Therefore I am he."

SYC. Ah, wretched me, I'm stript in open day<sup>i</sup>.

CAR. For 'tis thy wish to gain a livelihood  
By handling the affairs of other men. 1015

SYC. (*To his witness*) See you his acts? I cite you to bear  
witness.

CHR. But he whom thou hast brought to testify,  
Is fled away.

SYC. Ah me, I am entrapped  
Alone.

CAR. Is this thy time for exclamation?

SYC. Ah me, again!

CAR. Give thou the cloak to me, 1020  
That I may robe this sycophant.

J. M. Not so;  
For it is long since consecrate to Pluto.

CAR. Then where can it more properly be plac'd,  
Than round a wicked man and house-breaker?  
But Plutus it becomes us to adorn 1025  
With handsome garments.

J. M. And what use can one  
Make of these sandals? tell me.

plant. Σίλφιον τὸ λεγόμενον βαλσαμέλαιον. It also grew in Persia, and there was another kind, called *Magydaris*, the product of Syria; and it was found very abundantly on mount Parnassus. On account of its valuable culinary and medicinal properties, it formed a great article of export among the Romans. Pliny (II. N. xix. 3) distinguishes it by the epithet *Clarissimum*, and likewise says that the most authentic Greek historians affirm that it was first discovered near the gardens of the Hesperides and the greater Syrtis, seven years before the foundation of Cyrene, A. U. C. 144.

<sup>i</sup> Ἀποδύομαι μεθ' ἡμέραν. Cario, while speaking the words which precede this exclamation of the Sycophant, is to be imagined to have approached him and stripped him of his cloak and shoes. From the verb ἀποδύομαι is formed ἀποδοτήριον, that small cell in the bath in which were deposited the bather's clothes;

- CAR. These too straight  
 Upon the forehead of this sycophant,  
 As on an olive, will I fix with nails <sup>k</sup>.
- SYC. I take my leave, well knowing that I am 1030  
 Inferior far to you; but should I take  
 A yoke-fellow, though weak as any fig<sup>l</sup>,  
 This powerful god I will to day compel  
 To give me retribution; for that he,  
 Being but one, the people's government 1035  
 Clearly dissolves, not having first persuaded  
 The citizens' assembly nor the senate.
- J. M. And since thou mov'st in all my arms array'd,  
 March to the bath, then stand there fogleman <sup>m</sup>,  
 And summer it, for I once kept that post. 1040
- CHR. But he who keeps the bagnio out of doors  
 Will drag him by the parts most sensitive,  
 For on the sight of him he will perceive  
 That 'tis a fellow but of evil mark.  
 Let's in, that you may supplicate the god. 1045  
 [They enter the temple.  
 (The Choral Song is wanting.)

μεθ' ἡμέραν is opposed to νύκτωρ, and it is a great exaggeration of the fraud practised on the Sycophant, that it takes place *in open day*, whereas the λωποδύται usually committed their depredations under the cover of night. So Horace (Ep. i. 2. 32),

Ut jugulent homines, surgent de nocte latrones.

<sup>k</sup> "Ὡς περ κοτίνῃ, προσπατταλεύσω τουτωί. This line alludes to the custom among the ancients of suspending votive gifts by nails on the trees, and especially the wild olives, which were planted in groves near the temples of the gods. Hence Cario, comparing the Sycophant to this tree, says, I will nail the sandals on his forehead. Προσπατταλεύσω· προσηλώσω, προσκαρφώσω (Gl. Cod. Par.)

<sup>l</sup> The poet in this passage doubtless alludes to the etymology of the word sycophant, one who laid information against such as were in the habit of exporting figs from Attica. The words σύζυγον τίνα καὶ σύκινον, are clearly opposed to τοῦτον τὸν ἰσχυρὸν θεόν, in the next line.

<sup>m</sup> Κορυφαῖος ἑστηκὼς θέρον· i. e. standing like the *coryphaeus*, or master of the ceremonies attendant on the bath, stationed there to give to the poor and the idlers an opportunity of warming themselves; the word being applied in this sense as well as to denote the leader of the chorus. And likewise, as Hemsterhusius says, the bath itself, to which the Just Man had been compelled by poverty, since his fire at home had lost its brightness before the recovery of Plutus.

## ACT V. SCENE I.

AN OLD WOMAN, CHREMYLUS, CHORUS.

O.W. O dear old men, are we indeed arriv'd<sup>n</sup>  
 At this new god's abode? or have we miss'd  
 Our way entirely?

CHO. But, O damsel, know  
 Thou at the very portals art arriv'd;  
 For in a very pretty way thou askest. 1050

O.W. Come now, I'll call some one of those within.

CHR. Not so; for I have issu'd forth myself.  
 But wherefore chiefly thou art come, declare.

O.W. Dire and unlawful sufferings I've sustain'd,  
 O dearest friend—for ever since this god 1055  
 Began to see, the life which he has caused me  
 Is not to be endured.

CHR. But what's the matter?  
 Wert thou a she-informer 'mongst the women?

O.W. By Jove, not I, indeed.

CHR. But thou hast not<sup>o</sup>,  
 By the judicial letter, rul'd thy drinking. 1060

O.W. Thou mockest; but I burn with wretched love.

CHR. And will you not go on to tell this flame?

O.W. Hear now—there was a young man dear to me;  
 Needy indeed, but personable, fair,  
 And honest; for were I in need of aught, 1065  
 He granted all things gracefully and well.  
 While I administer'd to him in all.

<sup>n</sup> This line, as Brunck observes, and many others of the present drama, are manifestly taken from the first comedy named *Plutus*, in which the Chorus sustained their own parts. Chremylus had entered his house with the Just Man, leaving the Chorus in possession of the stage, and singing the usual choral ode; the Old Woman comes on, desirous to know where the new god dwells, and could only enquire of the persons of the Chorus.

<sup>o</sup> 'Αλλ' οὐ λαχοῦσ' ἔπινες ἐν τῷ γράμματι. Aristophanes here alludes to the Athenian custom of the judges choosing by lot the courts in which they were to preside (see note on v. 294), and instead of saying ἰδίκαιζες, or ἔκρινες, he adds παρ' ὑπόνουαν, and by way of satirizing the propensity of the females of his time for drinking, ἔπινες.



CHR. And what was still the subject of his wish?

O.W. He ask'd not much; so vast his reverence for me.

But sometimes twenty drachmas for a robe, 1070

And eight for shoes; then he would order me

To buy a tunic for his sister's wear,

A small cloak for his mother; and himself

Would want perchance of wheat medimnæ four.

CHR. Now, by Apollo, thou hast not said much; 1075

But it is plain that he respected thee.

O.W. And this he said, not for lasciviousness

He asked of me, but for pure friendship's sake,

That when he wears my cloak, he may have me

In his remembrance.

CHR. You describe a man 1080

Who loves with most excessive vehemence.

O.W. Yet now the wretch no longer keeps that mind,

But altogether he is greatly changed;

For, having sent him on the board this cake,

And all the other sweetmeats that were on it<sup>p</sup>, 1085

Giving him notice also that I'd come

At eventide—

CHR. And what did he to thee?

Tell me.

O.W. Sent back to us this cake of milk,

On the condition I should come no more;

Sending me word likewise that "the Milesians<sup>q</sup> 1090

<sup>p</sup> ————— τραγήματα  
ἐνόντα.

Hemsterhusius prefers to read ἐπόντα, on account of the preceding τᾶπι: but it is of little consequence which is adopted. Ἐνόντα ὑπάρχοντα (Cod. Dorv.) where also the words ἔντος τοῦ πίνακος occur as a gloss upon and confirm the common lection ἐνόντα.

<sup>q</sup> This appears to be the simple and true sense of the word ἀποπέμπων, which is thus paraphrased by Hemsterhusius: "Et super hæc preterea dici jussit misso ad me nuncio." Brunck's version is: "Placentulam nobis insuper remisit, addito hoc dictorio." The French translator entirely omits the word ἄμνητα, and adds unwarrantably "il a dit à ce garçon." The proverbial saying itself, which is cited again by Chremylus at v. 1075, alludes to the brave character of the old Milesians, who, before they were corrupted by luxury, subdued the Scythians, and built many beautiful cities in the Peloponnesus; and was, according to the Scholiast, the an-

Were a brave nation once."

CHR. 'Tis plain that he  
Was not of foolish manners—since, when rich,  
No longer he with lentils is delighted;  
But erst he eat all things through poverty.

O.W. Indeed before this, by the deities<sup>r</sup>, 1095  
He was at all times journeying to my door.

CHR. To bear you to the grave?

O.W. Not so, by Jove;  
Only solicitous to hear my voice.

CHR. 'Twas for the sake of what he might receive.

O.W. And if he saw me griev'd, by Jupiter, 1100  
He'd fondly call me little duck, and dove<sup>s</sup>.

CHR. And beg perhaps a trifle, to buy boots.

O.W. Moreover, were I seen by any one,  
Whirl'd in my car to the great mysteries<sup>t</sup>,  
I was on this account the whole day beaten, 1105  
So greatly jealous of me was the youth.

swer returned by the oracle to Polycrates, king of Samos, who in one of his wars sent to enquire whether he should enter into alliance with them.

<sup>r</sup> Νῆ τῷ θεῷ. The Scholiast here says, τὸν Ἐρωτα καὶ τὴν Ἀφροδίτην, but the interpretation of this oath by Hesychius is, I think, more likely to be true, viz. by Ceres and her daughter *Proserpine*, a far more usual adjuration in the mouth of a female.

<sup>s</sup> Νητάριον ἂν καὶ φάττιον ὑπεκορίζετο. Some MSS. here read νητάριον, although there is very little doubt that we should read with Bentley, νητάριον, which is the proper diminutive of νῆσσα, or according to the Attic form, νῆττα. Plautus (*Asin.* iii. 3. 103.) probably had this passage in his mind when he makes use of similar expressions of endearment:

Die igitur me *anaticulam*, columbam aut catellum,  
Hinundinem, monedulam, passerulum, putillum.

One of the Scholiasts reads νητάριον ἂν καὶ βάρτιον, and says that they denoted certain plants or flowers; but this interpretation, as well as that of Didymus, who explains νητάριον by νέσπιον, οἶονεὶ κοράσιον, and who considers the word a diminutive of tenderness applied to females, is, I think, justly repudiated by Bentley.

<sup>t</sup> The Athenian ladies were accustomed to be conveyed in a particular kind of chariot, drawn by white mules of Sicyon, to the celebration of the great Eleusinian mysteries. So Virgil, speaking of the Roman matrons represented on the shield of Æneas,

Castæ ducebant sacra per urbem  
Pilentis matres in mollibus.—*Æn.* viii. 666.

CHR. For he was pleas'd, as it appears, to eat  
Your wealth alone.

O.W. He said, too, that I had  
Hands which were altogether beautiful.

CHR. Yes, truly, when they held out twenty draehmæ. 1110

O.W. He'd say, moreover, that my skin smell'd sweet.

CHR. And rightly too, by Jove, if you pour'd in  
The Thasian wine for him.

O.W. And that I have  
A soft and beauteous eye.

CHR. The man was not  
A fool, but knew how to devour the substance<sup>u</sup> 1115  
Of an old amorous woman.

O.W. Then in this  
The deity, my dear Sir, acts not rightly,  
Declaring that he always helps the needy.

CHR. What shall he do?—speak, and it shall be done.

O.W. 'Tis just, by Jove, to force him who receives 1120  
Good at our hands, to treat me well again;  
Or he is worthy to possess no blessing.

CHR. Repaid he not then every day thy favours?

O.W. But he declar'd he'd ne'er desert me living.

CHR. And justly; but he now imagines that 1125  
You live no longer.

O.W. For I pine away  
With grief, O dearest friend.

CHR. Nay, but at least  
To my mind, you have *rotted* quite away.

O.W. Indeed, then you might drag me through a ring.

CHR. True, if the ring were of a meal tub's width. 1130

O.W. And see this youth approaches, he 'gainst whom  
I have long since preferr'd my accusations.

<sup>u</sup> ————— ἡπίστατο  
————— τὰ φόδια κατεσθίειν.

Τὰ ἀγαλῶματα τὰ περὶ τὴν οὐσίαν (Schol.) 'Εφόδια λέγονται τὰ κατὰ τὴν  
ὁδὸν συντείνοντα (Gl. Paris.) The French translator renders the words agree-  
ably to the former general interpretation: "Il était bien aise, à ce qu'il semble,  
d'être tout seul à manger notre bien." Brunck omits the word ἐφόδια, and merely  
says *libenter comedebat solus*.

Apparently he's going to some revel<sup>x</sup>.

CHR. He seems to be bearing a crown and torch.

*Enter YOUNG MAN.*

Y.M. Good day.

O.W. What says he?

Y.M. A time-honour'd friend,

Thou art become white-headed soon, by heaven.

O.W. Ah, wretched me, how grossly I'm insulted!

CHR. It seems to be a long time since he saw you.

O.W. What time, O wretch? yesterday he was with me.

CHR. He is, forsooth, affected in a manner 1140

That differs from the many; for when drunk

With sharper vision he appears to see.

O.W. No, but he's always petulant in manners.

Y.M. O, thou sea-ruler, and ye elder gods,

What wrinkles has she in her countenance! 1145

O.W. Ah! Ah! move not the torch towards me.

CHR. Indeed

She speaks well; for should once a single spark

Seize her, she'll burn like an old olive branch<sup>y</sup>.

Y.M. Will you play with me for a time?

O.W. Where, wretch?

Y.M. Here, having taken nuts—

O.W. And at what game? 1150

Y.M. How many teeth you have?

CHR. But I as well

Shall know; for she perchance has three or four.

Y.M. Pay me—she only bears a single grinder.

<sup>x</sup> The word *κῶμος* may either denote those excesses of hilarious mirth which the Apostle to the Romans, xiii. 13, calls *drunkenness, revellings, and such like*, or with a large K, as it is in some editions, the god who presides over those festivities; which, such as were in the habit of frequenting, wore chaplets, and carried torches in their hands, reeking with myrrh and other perfumes, as Bergler proves from an epistle of Synesius. So Anacreon (Od. iv. 13):

ἔμὲ μᾶλλον, ὡς ἔτι ζῶ,  
μύρισον, ῥόδοις ἐὲν κρᾶτα  
πύκασον.

<sup>y</sup> "Ὡσπερ παλαιὰν εἰρεσιώνην καύσεται. (See the note on the Knights, v. 726).

O.W. Most wretched of mankind, thou seem'st to me  
To be of mind unsound, aspersing me <sup>z</sup> 1155  
Before this multitude.

Y.M. Thou would'st indeed  
Be profited, if any one should wash thee.

CHR. No truly, since she now adopts the practice <sup>a</sup>  
Of cunning vintners; and if this ceruse  
Should be wash'd out, you plainly will discern 1160  
The wrinkles of her face.

O.W. Thou'rt an old man,  
And to me seemest not in thy right mind.

Y.M. Perchance he tempts thy bosom's fair attractions,  
Thinking to 'scape my notice.

O.W. Nay, not mine,  
I swear by Venus, O thou bare-fac'd fellow. 1165

CHR. By Hecate, not I. I should be mad.  
But, O young man, I cannot suffer thee  
To hate this damsel.

Y.M. Nay, I dote upon her.

CHR. And yet she brings a charge against thee.

Y.M. What?

CHR. She says that you insult her by the proverb, 1170  
"That the Milesians formerly were brave."

Y.M. I will not fight with thee for her.

CHR. Why so?

Y.M. From reverence to your years, since to no other  
Would I concede permission to act thus.

Now, take thy damsel and depart with joy. 1175

CHR. I know, I know thy mind; perchance no longer  
Thou deignest to be with her.

O.W. And who is it

<sup>z</sup> Πλυνὸν με ποιῶν. The French translator, in a note on this line, observes, "Le verbe πλυνὸν a une double signification, et Aristophane joue sur l'équivoque qu'il présente. Notre mot *rincer*, pris dans son acception triviale, rend parfaitement le mot πλυνὸν (qu. πλύνειν) on dit aussi: laver la tête à quelqu'un." Our word *aspersion* likewise expresses these two meanings.

<sup>a</sup> Ἐπεὶ γυνὴν μὲν καπηλικῶς ἔκει. The Old Woman is here said to act after the manner of vintners, having her face smeared over with ceruse (see the next line) so that it might appear to be smooth and perfect, when it was in reality rough, and ploughed with wrinkles.

That will permit this?

Y.M. I would hold no converse

With her whose loves are numerous as her years.

CHR. Yet, since thou deignedst to exhaust the wine<sup>b</sup>, 1180

'Tis just that also thou drink off the dregs.

Y.M. But they are altogether old and rotten.

CHR. A strainer then, will remedy all this.

Y.M. But go within; for I must to the god

Suspend these votive chaplets which I bear. 1185

O.W. I too have somewhat to impart to him,

Y.M. But I will not go in.

CHR. Be bold and fear not,

For she shall offer thee no violence.

Y.M. You say right well; for 'tis a long time since

I gain'd dominion over her in love. 1190

O.W. Walk on; but I will follow after thee (*aside*). [*Exeunt.*

CHR. (*laughing*) How pertinaciously, O sovereign Jove,  
The old woman, limpet-like, clings to the lad! [*Exit.*

(*The Choral Song is wanting.*)

## ACT VI. SCENE I.

CARIO, MERCURY.

CAR. Who is't knocks at the door? What noise is this?

No one it seems; the door then creaks in vain. 1195

MER. Stop, Cario, I command thee.

CAR. Holla, tell me,

Knockedst thou at the door so violently?

MER. No; but by Jove, I was about to knock,

Had'st thou not open'd and prevented me.

But quickly run and call thy master, then 1200

His wife and children, and domestics next;

The dog, thyself, and afterwards the sow<sup>c</sup>.

<sup>b</sup> That is, thou shouldest not desert and disdain the poor Old Woman, whose society and friendship when she was young and opulent, thou wast so much inclined to cultivate.

<sup>c</sup> By this particular enumeration of the numbers of Chremylus' household, Mercury desires to show that they are equally objects of hatred to Jupiter; and face-

CAR. Tell me, what is the matter?

MER. Jove, O wretch,  
Desires to mix you in one common dish,  
And into the barathrum cast ye all. 1205

CAR. His tongue, who brings these tidings, shall be slit<sup>d</sup>.  
But why determines he to treat us so?

MER. Because the direst crimes you have committed.  
For from the time when Plutus first began  
To see, none any longer to the gods 1210  
Offers in sacrifice, incense, or laurel,  
Nor cake, nor victim, nor one single thing.

CAR. By Jupiter, nor will he sacrifice.  
For then you took but evil care of us.

MER. About the other gods I've no concern. 1215  
But I myself am worn out and destroy'd.

CAR. Thou'rt wise.

MER. For from the female vintners' booths<sup>e</sup>  
All good things I receiv'd at morning's dawn,  
The wine-cake, honey, figs, whate'er 'tis right  
For Mercury to eat; but now to rest 1220  
Famish'd I go, with cross'd legs high in air<sup>f</sup>.

CAR. Nor justly so, thou that hast been their ruin  
Who treated thee so well.

tiously names Cario between the dog and sow. In the next line he calls him a wretch (ὦ πόνηρε), being an object of Jove's vindictive wrath, as belonging to a family who have been so niggardly as not to express their gratitude for the recovered sight of Plutus, by offering a victim or even a small cake to the gods.

<sup>d</sup> These words, as the Scholiast observes, admit of a double signification—denoting the usual sacrifice of the tongue of the victims to Mercury the god of eloquence (see the Birds, v. 1703), or expressing the wish of the speaker that the tongue of him who announces such evil tidings should be slit, or cut out of his head: ἀντὶ τοῦ εἶθε ἐκκοπείη.

<sup>e</sup> Παρὰ ταῖς καπηλίσιν, in this passage, signifies in the shops or taverns of the female vintners, who were very assiduous in their worship of Mercury, the god of robbers and thefts, in order that, favoured by his powerful protection, they might carry on their trade of deception with the greater facility.

<sup>f</sup> Νυγὶ δὲ πεινῶν, ἀναβάδην ἀναπαύομαι. The word ἀναβάδην (used also in the Acharnians, vv. 374. 385) denotes either a sitting posture, with legs crossed and extended (ἐναλλάξ ἴσχειν τὼ πόδε), or simply reposing aloft in *sublimi* (Kuster) or *sursum porrectis pedibus*, according to Brunck. The French translator renders it, “Je reste étendu sur le dos pieds en l'air.”



- MER. Ah, wretched me!  
 O for the cake, on the fourth day compos'd<sup>ε</sup>! 1225
- CAR. You ask and call in vain for one not present.
- MER. O me, the gammon which I have devour'd!
- CAR. Leap here on swollen bags in the dry air<sup>h</sup>.
- MER. And the hot tripes that used to be my food!
- CAR. Pain seems to wring thy tripes.
- MER. Ah me! the cup 1230  
 That half-and-half so cunningly was mixed!
- CAR. Drink off this draught (*offering him a cup*) and quickly  
 run away.
- (*Mercury, after smacking his lips.*)
- MER. Now would you do a kindness to your friend?
- CAR. If you need aught in which my power can aid thee.
- MER. Would you some well bak'd bread give me to eat, 1235  
 And a huge piece of flesh cut from the victim,  
 Which you at home offer in sacrifice.
- CAR. But they are not to be transported thence.
- MER. And yet whene'er thou hast purloin'd some vessel  
 Belonging to thy lord, I always caus'd thee 1240  
 To carry on thy trade without his knowledge.
- CAR. On the condition that thyself might'st share  
 The plunder, gallows-tied—for there came in  
 To thee a stuffing honied cake well kneaded.
- MER. And afterwards thyself devour'd the whole. 1245
- CAR. For thou hadst not an equal share of stripes

<sup>ε</sup> This alludes to the consecration of particular days of the week to different deities. The fourth of the month, as the Scholiast here observes, was the day of Mercury, the sixth to Diana, the new moon; and the seventh to Apollo; the eighth to Theseus; and the others to different deities or heroes.

<sup>h</sup> 'Ἀσכולίαζ'. This leaping took place in the rural Dionysia, hence called ἀσכולία, at which time the Athenians were accustomed to leap on one foot upon goat skin bottles, oiled over, and inflated with air, or filled with wine. Hence Virgil, (G. ii. v. 384.)

Non aliam ob culpam Baccho caper omnibus aris  
 Cæditur, et veteres ineunt proscenia ludi,  
 Præmiaque ingeniis pagos et compita circum  
 Thesidæ posuere, atque inter procula læti  
 Mollibus in pratis unctos saluere per utres.

M<sup>lle</sup> Le Fèvre has well expressed these leaping by *des caprioles*.

With me, when I was caught in roguery.

MER. Come, bear no malice, if thou didst take Phyle<sup>i</sup>.

But by the gods receive me to your house.

CAR. Will you then leave the gods to tarry here?

MER. Yes, for your entertainment is far better. 1250

CAR. But what? in thy thoughts is desertion fair?

MER. Our country is each land where one may prosper.

CAR. Of what use then could'st thou be to us here?

MER. Establish me the porter at your gate<sup>k</sup>.

CAR. The porter? but there is no need of hinges. 1255

MER. Your factor then.

CAR. But we are wealthy now.

Why must we keep the retail vintner, Hermes?

MER. The tricksy spirit then.

CAR. Tricksy?—worst of all—

For now we need not tricks, but simple manners.

MER. Well then, a leader.

CAR. But the god now sees, 1260

So that no longer shall we need a leader.

MER. I will be then your president of games.

And what can you say farther? for to Plutus

This is most profitable, to establish

Contests of music and gymnastic strength. 1265

CAR. How good it is to have so many surnames!

For he hath gain'd himself a livelihood,

Not without reason all the judges strive

In many tablets oft to be enroll'd<sup>l</sup>.

<sup>i</sup> From this line, Palmer concludes, that the comedy of Plutus was acted after the amnesty which followed the expulsion of the thirty tyrants. Mercury, in the text, alludes to the exploits of Thrasybulus, who, by the occupation of the fortified village of Phyle, laid the foundation of the recovered freedom which had been oppressed by the Lacedæmonians.

<sup>k</sup> The epithet *στροφαῖος* here applied to Mercury, whose image was often affixed to the gates, well expresses the tricks and shifts which that god delighted to employ, (see Bergler's note.) Aristophanes in the course of nine lines, gives five epithets of Mercury: *στροφαῖος*, *ἱμπολαῖος*, *παλιγκάπηλος*, *ἱναγώνιος*, *president of the games*, *ἡγεμόνιος*, from leading the souls to the infernal regions, or guiding the blind (Schol.); whence, Sophocles (Ajax, 838.) calls him *πομπῆιον*, *Ἑρμῆν χθόνιον*, which denote as many offices exercised by this versatile god, the variety of whose surnames is so highly eulogized by Cario.

<sup>l</sup> The *γράμματα* here spoken of, are to be understood of the catalogues or alba,

MER. May I not then on this condition enter ? 1270

CAR. Yes, and thyself having approach'd the well,  
The entrails cleanse, that straight thou may'st appear  
To be a minister of active service. [*Exit.*]

*Enter* PRIEST OF PLUTUS, *and an* OLD WOMAN.

PR. Who can inform me where dwells Chremylus ?

CHR. What is the matter, O thou best of men ? 1275

PR. What should it be but ill—for from the time  
When Plutus here began to see, I perish  
From famine, since I have not aught to eat ;  
And this too being priest of Jove the guardian.

CHR. O tell me, by the gods, what is the cause ? 1280

PR. None any longer deigns to sacrifice.

CHR. On what account ?

PR. Because that all are rich,  
But then when they had nought, the merchant came  
To sacrifice some victim for his safety.  
And one for having well escap'd from justice. 1285  
Another offer'd a fair sacrifice,  
Inviting me the priest—but no one now  
Presents a sacrifice, nor enters here,  
Save those who turn aside for relaxation,  
More than ten thousand.

CAR. But receive you not 1290  
That which it is decreed for them to render ?

PR. I therefore have determin'd with myself  
To bid good bye to saviour Jupiter,  
And tarry here.

CHR. Cheer up, for all will be 1295  
Well, if the god please ; for preserving Jove  
Is present here, come of his own accord.

PR. Thou speakest all good things.

CHR. There presently  
We will establish Plutus—but remain—  
Where he at first was settled, always guarding

in which the names of the Athenian judges were enrolled, and the letters affixed to the door of each court of judicature ; as in the Areopagus A, in the Hecleæa H, in the Phreatti Δ, etc.

The hinder portion of the goddess' fane<sup>m</sup>. 1300  
 But let some one bring hither lighted torches,  
 That thou may'st carry them before the god.  
 By all means we must do this.

CHR. Let some one  
 Call Plutus out.

O.W. And what then can I do?

CHR. Take on your head and bear with gravity 1305  
 The jars with which we shall set up the god.  
 Thyself art come in party-coloured gown.

O.W. But for the affairs on which account I came?

CHR. All to your satisfaction shall be done,  
 For the young man will come to thee at evening. 1310

O.W. But if, by Jupiter, you guarantee  
 That he shall come to me, I'll bear the jars.

CAR. These are far different then from other pitchers,  
 For the old woman sits aloft on them:  
 But on the top of her these pitchers lie. 1315

CHO. No longer is it right that we delay;  
 But follow singing as these lead the way.—

[*Exeunt omnes.*]

<sup>m</sup> The back part of the temple of Minerva Polias in the citadel at Athens, where the public treasure was kept, and where the statue of Plutus was dedicated.

THE CLOUDS.

DRAMATIS PERSONÆ.

STREPSIADES, A RICH OLD ATHENIAN.

PHIDIPPIDES, HIS SON.

VALET OF STREPSIADES.

SOCRATES.

FIRST DISCIPLE OF SOCRATES. }

SECOND DISCIPLE OF SOCRATES. }

CHÆREPHON, FRIEND OF SOCRATES.

CHORUS OF CLOUDS.

DICÆUS, THE JUST MAN.

ADICUS, THE UNJUST.

PASIAS. }

AMUNIAS. } USURERS.

A WITNESS OF PASIAS.

MUTES.

*The Scene lies near the house of Socrates, at Athens.*

# PRELIMINARY OBSERVATIONS

UPON

## THE CLOUDS.

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THIS COMEDY WAS PERFORMED FOR THE FIRST TIME UNDER THE ARCHON ISARCHUS, IN THE NINTH YEAR OF THE PELOPONNESIAN WAR, AND IN THE FIRST OF THE LXXXIXTH OLYMPIAD, AT THE DIONYSIAN FEASTS; IT WAS PLAYED THE SECOND TIME, WITH VARIATIONS, UNDER THE ARCHON AMINIUS, IN THE SECOND YEAR OF THE SAME OLYMPIAD, AND RETOUCHEED FOR THE THIRD TIME THE FOLLOWING YEAR, UNDER THE ARCHON ALCÆUS, BUT NOT REPRESENTED.

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THE *Clouds* is perhaps the most beautiful, and the most ingenious of all the comedies of Aristophanes. Both in the invention of his subject and the distribution of all its parts, he shows the comic genius in an admirable manner. But the glory of such a chef d'œuvre is almost entirely eclipsed by the ridiculous light in which this piece exhibits Socrates, and has been a reproach to the poet in past ages as well as in the present, and this rage against him has been carried to such a degree, as even to cause it to be believed by many, that he was the cause of the sentence of death being passed upon him. Père Brumoy has clearly proved the slight foundation there is for these ridiculous suppositions, which originate in complete ignorance. Aristophanes no more wished the death of Socrates, than that of Alcibiades, Cleon, Pericles, Phryne, Lamachus, Euripides, and others, whose characters he has drawn, without influencing in any respect their deaths. The more this comedy interests us, the more it appears necessary to fix the exact epoch of it, in order to judge precisely, if, and to what point, it is true, that Socrates was its victim. The silence of Plato, of Thucydides, and Aristotle; in a word, of the contemporary authors, upon a subject of such consequence, has always appeared to me surprising, and makes me suspect a little the opinion of those who think that this comedy really did cost Socrates his life, which is the more improbable as he lived twenty-three years



after its first representation. It is true that Ælian appears to say so decidedly, but after all Ælian lived under the emperor Antoninus Pius, and he is the first who has advanced this fact, which others, as Eunapius, and some Scholiasts have taken from him.

The play of the Clouds is very well known, but for the most part has not been properly understood and appreciated. It is intended to show, that in the propensity to philosophical subtleties, the martial exercises of the Athenians were neglected—that speculation only serves to shake the foundations of religion and morality—that by sophistical sleight, in particular, all justice was turned into quibbles, and the weaker cause often enabled to come off victorious. The Clouds, themselves, who form the Chorus, (for such beings the poet personified, and, no doubt, dressed them out strangely enough,) are an allegory on these metaphysical thoughts, which do not rest on the ground of experience, but hover about without definite form and substance, in the region of possibilities. It is one of the principal forms of Aristophanic wit, in general, to take a metaphor in the literal sense and so place it before the eyes of the spectators. Thus, it is said of a person who has a propensity to idle, unintelligible dreams, that he walks in air; and here, therefore, Socrates at his first appearance descends from the air in his basket. Whether this description be directly applicable to him is another question; but we have reason to believe that the philosophy of Socrates was very ideal, and not so much confined to popular usefulness as Xenophon would have us believe. But why did Aristophanes embody the metaphysics of the sophists in the person of Socrates himself; in fact, a decided antagonist of that school? Perhaps there was some personal dislike at the bottom; we must not attempt to justify him on this score, but the choice of the name does not at all prejudice the excellence of the fiction. Aristophanes declares this to be the most elaborate of all his works, though in this expression indeed, he must not be exactly taken at his word. He unhesitatingly indulges on every occasion in the most unbounded praises of himself; this also seems to belong to the unrestrained licence of comedy.

The play of the Clouds, it may be added, was unfavourably received at its performance; it was twice exhibited in competition for the prize, but without success.

# THE CLOUDS.

## ACT I. SCENE I.

STREPSIADES, PHIDIPPIDES, *the* VALET *of* STREPSIADES.

STR. ALAS! alas!—O father Jupiter<sup>a</sup>,  
What an interminable thing is night?—  
Will it be never day? long since I heard  
The cock—and yet my lazy household snore.  
It was not so of old—thrice hateful war<sup>b</sup>!  
That does not suffer me to thrash these slaves!  
And e'en this stripling, provident, forsooth!  
Wakes not the live long night, but sleeps it through  
In his five folds of goat-skin blanket wrapt.  
My head I'll cover too, and try to snore. 10  
But no—I cannot sleep for wretchedness.

<sup>a</sup> The time of day in which this admirable comedy begins, is that between cock-crowing and the first dawn (*ὄρθρος βαθύς*). The scene represents the bedchamber of the rustic Strepsiades, himself lying in bed, several servants snoring near; the bed of his son Phidippides is also seen. Strepsiades complains to himself of the immense length of night; then he gently awakes his son, enjoins him to change his manners, and from the window shows him the school of Socrates, from which he may learn the art of liquidating his debts. The son calumniates Socrates, spurns his father's admonitions, and the scene closes at v. 126. Plautus, in his *Menæchmi*, appears to have borrowed this idea when he makes a physician ask Menæchmus, “*Perdormiscis usque ad lucem? facillene tu dormis cubans?*” to which he replies, “*Perdormisco, si resolvi argentum, quoi debeo.*”

<sup>b</sup> The lengthened warfare between the Athenians and Peloponnesians was calculated to be particularly hateful to men of rustic life, as it obliged them to leave their fields and rural conveniences, and come into the city, where they had wretched lodging, *ἰλεῖν, οὐκ οἴκησιν* (Theocr. xv. 9), and lived with great difficulty. (See the amplified description of these miseries, detailed with comic force by the Sausage Maker in the *Knights*, v. 789, etc.)

Devour'd by duns and stable-keepers' bills<sup>c</sup>,  
 And money borrow'd for this son of mine,  
 Who with trim locks his pamper'd horses tends,  
 Driving his chariot pair, and even in dreams  
 Still acts th' equestrian—while I waste the night,  
 Seeing the moon complete her twentieth day<sup>d</sup>.  
 For interest now accrues—boy, light the lamp,  
 And bring the ledger out, that I may read  
 To whom I owe, and calculate the sum. 20  
 Thus stands the account—twelve pounds to Pasias—  
 To Pasias twelve pounds! for what? how spent?  
 In buying a mark'd horse—unhappy me<sup>e</sup>!  
 Would I'd first dashed my eye out with a stone!

PHI. [*dreaming.*] Philo, that is not fair—keep in your course.

STR. This is the mischief that destroys my rest.

For even asleep he races in his dreams.

PHI. How many courses must the chariots run?

STR. Thou driv'st thy father many a lengthen'd course.

But after Pasias what debt is next? 30

For car and wheels three minæ to Amyntas.

PHI. [*still dreaming.*] Roll on the sand my horse and lead  
 him home.

STR. In sooth thou roll'st me out of all I've got,

For some have judgments enter'd up, and some

Lay claim to interest.

PHI. Father, I beg,

Why thus perplex'd, and tossing all night long?

STR. A certain demarch bites me from my bed<sup>f</sup>.—

<sup>c</sup> A kind of hendiadys—ὅπερ τῆς δαπάνης καὶ τῆς φάτνης. The word δακνόμενος is particularly applied to interest, the regular payment of which eats into and devours the unfortunate debtor's income. It is in this sense analagous to the Latin *usura vorax*, which, as well as the Greek expression, are probably deduced by analogy from the Hebrew מִמֹּרֶד, from מִמֹּרֶד, *momordit*. (See note on v. 1212.)

<sup>d</sup> ὁρῶν ἀγούσαν τὴν σελήνην εἰκάδας. Strepsiades here alludes to the necessity of paying interest for the money that he is continually borrowing, the time for discharging which was fixed by the Athenian law at the end of each month. (See below, v. 798, acc.)

<sup>e</sup> ὅτ' ἐπιδέχεται τὸν κοππάτιον (scil. τὸν ἵππον). See the note on the Knights, v. 688.

<sup>f</sup> Strepsiades here says that a certain demarch, like a biting flea, rouses him from

PIII. But suffer me at least to sleep awhile.

STR. Sleep if thou wilt; yet know that on thy head  
 The weight of all these borrow'd sums will lie. 40  
 May an ill end be that match-maker's doom  
 Who first induc'd me to espouse thy mother!  
 Most sweet the rural life that once I led,  
 Squalid, unpolish'd, and by chance dispos'd,  
 In hives of bees, in sheep and olives rich;  
 I wedded then the niece of Megacles,  
 A rustic I, and she a citizen.  
 Luxurious, proud, with all Cæsya's maids<sup>s</sup>.  
 I on the nuptial couch with her reclin'd,  
 Smelling of lees, and figs, and woolly store; 50  
 But she of myrrh and crocus redolent,  
 Soft billing kisses, gluttony, expense,  
 And the prolific Colian deity<sup>h</sup>.  
 I cannot call her idle, for she spun.  
 And showing her in jest, this ragged cloak,  
 "Wife" I would say, "your loom is over full<sup>i</sup>."—

SER. There is no oil remaining in the lamp.

STR. Alas!—why did you light this thirsty one?  
 Come hither now and weep.—

SER. Why should I weep?

STR. Because thou hast put in so large a wick. 60

[*Exit boy.*]

the bed-clothes. This is a very humorous pun upon the word *δήμαρχος*, a public officer in Athens, whose office it was to compel debtors to enter into security for the regular payment of interest due to their creditors.

<sup>s</sup> *τρυνφῶσαν, ἐγκεκοισυρωμένην*—*longâ Cæsyrarum seria superbam*. (Harles.) According to the Scholiast, Cæsya was the wife of the tyrant Pisistratus, and very fond of adorning herself to attract admiration. Others call her the wife of Alcæon, and this notion, as the French translator remarks, agrees better with that passage in the *Acharnians* (v. 589), where Megacles, the son of Cæsya, is mentioned.

<sup>h</sup> Colias was the name of a temple dedicated to Venus by a young Athenian who was captured by Tuscan pirates, and had his limbs bound by them, but having become an object of affection to the priest's daughter, she set his limbs free from their bonds, and the temple obtained the name of Colias, *εἰὰ τὸ τὰ κῶλα λελύσθαι*.

<sup>i</sup> *ὦ γύναι, λίαν σπαθαῖς*. The verb here is used by Strepsiades metaphorically to denote the boundless extravagance of his wife, as if she made the loom close up by putting too much thread in it.

Soon as this son was born, a strife arose  
 'Twixt me and my good wife about his name ;  
 Her ear was all for chivalry,—Xanthippus,  
 Or else Charippus, or Callipides.

I would have call'd him by his grandsire's name,  
 Phidonides—long time the strife prevail'd—  
 At last we made a compromise, and both  
 Agreed his name should be Phidippides.

The babe caressing fondly, she would say,

“ When wilt thou be a man, and drive to town 70

Thy chariot, purple rob'd, like Megacles ! ” —

But this I said—“ When shall I see thee bring

Thy goats from Phelle, like thy sire of old,

In woollen garb array'd ? ” but he my words

Nought heeded, wasting in equestrian rage

My substance—wherefore now the whole night long

Reflecting I have found a better way,

Which can I but persuade him to adopt,

We shall be safe—but first I must awake him.

How may I rouse him then most tenderly ? 80

Phidippides ! . . . my pet, Phidippides ?

PHI. What, father ?

STR. Kiss, and give me thy right hand.

PHI. 'Tis here—but what means this ?

STR. Say, lov'st thou me ?

PHI. I do, by Neptune, that equestrian god.

STR. Nay, mention not to me th' equestrian,

For this god is the cause of all my woes.

But if thou love me truly from the heart,

Obey me, child.

PHI. Wherein must I obey ?

STR. Immediately thy present habits quit,

And learn to tread the path that I advise. 90

PHI. Say, what do you advise ?

STR. But wilt obey ?

PHI. I will, by Bacchus.

STR. Cast thine eyes this way.

See'st thou that door and little house.

PHI. I do ;

But what of that?

STR. It is the school where souls  
Are train'd to wisdom—there inhabit men  
Who would persuade us that the heaven's a furnace  
Plac'd all around us, and ourselves the coals.  
These teach to any, that will pay them for't,  
To conquer justice and injustice too.

PHI. But who are they?

STR. I cannot tell the name. 100

But they are thoughtful men, both just and good.

PHI. Out on the starveling wretches!—well I know them;  
That boasting, squalid, barefoot tribe, of whom  
Are wretched Socrates and Chærephon.

STR. Silence, I beg; speak not so foolishly.  
But if thy father's substance be thy care,  
Curb this horse madness, and be one of them.

PHI. Not I, by Bacchus—not if thou should'st give me  
The pheasants nurtur'd by Leogoras.

STR. Nay, I beseech thee, best-belov'd of men, 110  
Go, and be taught.

PHI. And what am I to learn?

STR. 'Tis said they have two kinds of argument:  
The better and the worse—of these, they say,  
That whoso knows the use, can make the wrong  
Triumph o'er right—now if thou wilt but learn  
The unjust argument, of all the debts  
I owe for thee, a single obolus  
To none will I repay.

PHI. I cannot do it—  
For never could I bear with pallid hue  
To look upon my comrades of the course. 120

STR. I swear by Ceres then, thou never more  
Shall eat of mine, thou, nor thy yoked steed,  
Nor he that shows the brand—but to the crows  
I'll drive thee from my house.—

PHI. Without a stud,  
My uncle Megacles will never leave me—  
I go within, regardless of thy threats.

[Exit into the house.]

## SCENE II.

STREPSIADES, DISCIPLE, SOCRATES.

STR. Fallen tho' I be, on earth I will not lie ;  
 But having offer'd to the gods my prayers,  
 I'll go to school myself and learn—yet how  
 Should I, who'm old, forgetful, slow of thought, 130  
 E'er learn the subtle niceties of speech?  
 I must proceed—why do I loiter thus,  
 In knocking at the door? boy, little boy. [knocks.]

DIS. A plague upon you!—who thus thumps the door?

STR. 'Tis I, Strepsiadēs, the son of Phido—  
 Of the Cicynnian burgh<sup>k</sup>.—

DIS. Thou art, by Jove,  
 Some unlearn'd fellow, whose rude foot thus kicks  
 The door, and dashes from my brain at once<sup>1</sup>  
 The perfect cogitation.—

STR. Pardon me—  
 Afar off in the country I reside— 140  
 But say, what subject have I thus disturb'd?

DIS. I cannot tell it save to the disciples.

STR. Tell me with confidence—for I am come  
 Eager to learn the wisdom of thy school.

DIS. I'll tell thee, but esteem them mysteries.  
 Our Socrates just now ask'd Chærephon  
 How many of her steps a flea might leap,  
 That bit the brow of Chærephon, and thence  
 Alighted straight upon the sage's head.

STR. How did he measure this?

DIS. Most cleverly. 150  
 He melted wax, then taking up the flea,  
 Its feet he dipp'd therein—when it was cold,

<sup>k</sup> Strepsiadēs, who is here so particular in proclaiming his identity, was of the tribe of Acamantis, and burgh of Cicynna. In this tribe, according to the Scholiast, the Apollonian feasts were held.

<sup>1</sup> καὶ φροντίζ' ἐξήμβλωκας ἐξενρωμένην. Aristophanes here, according to the Scholiast, alludes to the mother of Socrates, who exercised the calling of a mid-wife; and the great philosopher himself was accustomed to say, that he followed the maternal example, by bringing to light the offspring of genius conceived in the brain.



The Persian slippers clogg'd him round—and these  
Unloosing, straight he measur'd off the space.

STR. O royal Jove, what subtilty of wit!

DIS. What then, if thou should'st hear the next device  
Of Socrates?

STR. I pray thee tell it me.

DIS. The Spettian Chærephon ask'd if he thought  
That water gnats sung with their mouths, or humm'd  
Melodious from behind.

STR. And what said he 160  
About the gnats?

DIS. Th' intestine, he replied,  
Is narrow, and the breath, by force impell'd  
Along this slender channel, makes its way  
Towards the fundament—and through this straight  
Rushes with humming sound—

STR. So the gnat's pipe  
Is trumpet-shap'd—thrice happy man! to whom  
Th' entrails open lie!—how easily  
Might he escape from justice, whose clear sight  
Looks through a gnat's intestine!

DIS. Lately, too,  
A newt depriv'd him of a mighty thought. 170

STR. As how? pray tell me.

DIS. While he gap'd aloft,  
Seeking the paths and changes of the moon,  
A newt discharg'd its ordure from the roof.

STR. I'm glad 'twas on the head of Socrates.

DIS. But yesterday we had no evening meal.

STR. Well, and by what device supplied he food?

DIS. He sprinkled all the table with light dust.  
Then having seiz'd a pair of compasses,  
And bent a hook, he snatch'd a robe away  
From the pakestra—

STR. How should we admire 180

The Thales after him? set open quick  
The school, that I may view this Socrates—  
For I will be a scholar—ope the door— [*it is opened.*]  
O Hercules! what kind of beasts are these?

DIS. Whence thy surprise?—what think'st thou they are like?

STR. Laconian captives, who 're from Pylos brought.  
But wherefore look they thus upon the ground?

DIS. They seek for treasures hid beneath the earth.

STR. Onions, perchance—now, don't be troubled, friends,  
For I know where they grow both large and fine. 190  
But what are these about who stoop so low?

DIS. Digging beneath the realms of Tartarus.

STR. And why the hinder part turn'd towards the skies?

DIS. 'Tis learning for itself to ken the stars.

But enter, lest he light upon us here—

STR. Not yet, not yet, but let them stay awhile  
'Till I impart a small affair of mine—

DIS. But 'tis not possible they should remain  
So long a space of time in open air.

STR. For heaven's sake, what have we here? I beg. 200

DIS. This is astronomy :

STR. And what is that ?

DIS. Geometry.—

STR. And what's the use of this ?

DIS. For measuring the earth—

STR. What say you, that  
Which is allotted to victorious arms ?

DIS. No—but the undivided universe.

STR. O rare device!—a popular invention,  
And useful to the state—

DIS. See'st thou? this is  
The earth's circumference, and Athens this.

STR. What say'st thou? that I never can believe,  
For I behold no judges seated here. 210

DIS. Yet in good sooth this is the Attic land—

STR. Then where are my Cicynnian fellow-tribes men?

DIS. Here—and Eubœa, as thou see'st, far off<sup>m</sup>

<sup>m</sup> This island, as the Scholiast informs us, was, from its great length, denominated *Μάκρως*; but here is implied not so much its extent in longitude, as its state of oppression by tributes imposed by the Athenians, under their leader Pericles. The whole of Eubœa had revolted from Athens in the beginning of the Peloponnesian war, and was subdued by Pericles, who conquered the Abantes. *Διὸ παρὰ τὰς τοῖς φόροις καὶ ἀπεφορτίσθη*. Schol. In another passage, he also interprets the word as being of equal signification with *ἐξεπρυχῶθη καὶ κατεπονίθη*.

Is stretch'd in all her length—

STR. I know it well.

For you and Pericles have stretch'd it finely.

But where is Lacedæmon?

DIS. Where? 'tis here.

STR. How near us! you must take the greatest heed  
To drive her off as far as possible.

DIS. But that cannot be done, by Jove.

STR. Then still  
You shall have cause to grieve.—But who is this 220  
Suspended in the basket?

DIS. 'Tis himself.

STR. Himself?—who?

DIS. Socrates.—

STR. O Socrates!

Go you and call him with a mighty voice.

DIS. Call him yourself—for I am not at leisure.

STR. O Socrates—my Socratidion!

SOC. Why call'st thou me, ephemeral?

STR. First, I pray,  
Tell me what thou'rt about?

SOC. I tread on air,  
And look upon the sun.

STR. Thou dost condemn  
The gods then from a basket, not from earth.  
If e'er—<sup>n</sup>

SOC. I ne'er could have found out aright 230  
Celestial wonders, but with mind and thought  
Suspended, mingling in congenial air.  
Had I gaz'd at them from the earth below,  
I ne'er had found them—since that earth perforce,  
Drags to itself the vapour of pure thought;  
Resembling thus the cardamine—

STR. What say'st thou?  
Drags thought the vapour's subtlety towards cress?

<sup>n</sup> εἴπερ. This aposiopesis of Strepsiades is thus supplied by the Scholiast, εἴπερ ἔξεστι περιφρονεῖν τοὺς θεοὺς. It is clear that the rustic Strepsiades understands Socrates to use the word περιφρονῶ in the sense of καταφρονῶ, which ambiguity I have endeavoured to preserve by the verb *look upon*.

Come down, come down, dear Socrates, to me—  
And teach me what I came to know—

SOC. Say, wherefore  
Art thou come hither?

STR. To be taught to speak. 240  
For interest and most rigid creditors  
Tear me in pieces, and distrain my goods.

SOC. But how o'erwhelm'd in debt against thy knowledge?

STR. That dire equestrian malady devour'd me.  
But teach me now the other method, that  
Which pays back nothing—and whate'er reward  
Thou askest of me, by the gods I swear  
To render thee.

SOC. By what gods wilt thou swear?  
For first your godheads are not current here°.

STR. By what then swear ye? by the iron coins 250  
Stamp'd in Byzantium?

SOC. Would'st thou know aright  
Divine affairs?

STR. If there be such, by Jove.

SOC. And art thou willing to commune with these,  
Our deities, the clouds?

STR. Most certainly.

SOC. Sit down then on this sacred pallet-bed;—

STR. Lo, I am seated—

SOC. Next receive this crown.

STR. Wherefore the crown? ah, Socrates, take heed,

° ————— θεοὶ

ἡμῶν νόμισμ' οὐκ ἔστι.

These words, as Bergler observes, may be taken in two different senses, signifying either "we have no coins upon which is impressed the image of any god," or, "we consider that there are no gods." Taken in the latter sense, they refer to the accusation brought against Socrates by Melitus, that he introduced the worship of foreign and unknown gods among the Athenians to the neglecting those of his own country, in the words of the accusation, given by Xenophon in the beginning of the Memorabilia—ἀδικοῦ Σωκράτης, οὗς μὲν ἡ πόλις νομίζει θεοὺς, οὐ νομίζων. The answer of Strepsiades shows that he understood the νόμισμ' of Socrates in the sense of money, *numisma*. This idea indeed appears constantly to haunt his mind like a phantom. Harles supposes that our poet wrote ὑμῶν, and not ἡμῶν, and I have adopted this reading in the version.

And sacrifice me not like Athamas <sup>p</sup>—

Soc. No—but we always treat th' initiate thus.

STR. Then what will't profit me?

Soc. Thou shalt become 260

Subtle, refin'd, and eloquent of speech <sup>q</sup>.

Only be still.

STR. By Jove there's no mistake—

Pounded thus, I soon shall turn to flour.

Soc. Well-omen'd silence, the old man beseems,

With patient ear to listen to my prayer.

#### INVOCATION.

O air, despotic king, whose boundless chain<sup>r</sup>,  
Girds the suspended earth, and thou, bright æther,  
Ye clouds too, venerable deities,  
Who breed the thunder and the lightning's bolt,  
Appear on high to your philosopher. 270

STR. Not yet, not yet, until I fold myself  
Within my cloak, lest I be drench'd by rain.  
Wretch that I was, to venture out of doors  
Without my dogskin cap!

Soc. Thrice honour'd clouds,  
Reveal yourselves to him, whether ye sit  
Upon Olympus' sacred snow-capp'd head,

<sup>p</sup> An allusion to the tragedy of Sophocles entitled *Athamas Crowned*, in which that monarch is brought on the stage adorned with a chaplet of flowers and ready to be sacrificed, for the supposed murder of his son Phryxus.

<sup>q</sup> λέγειν γενήσιν τρίμμα, κρόταλον, παιπάλη—literally, one versed in speaking, (from τρίβω) a rattle, and *fine flour*. Ernesti quotes Homer (O. 418.), φοίνικες πολυπαίπαλοι, on which passage Eustathius refers to this of Aristophanes. Compare also vv. 446. 7. below :

ἐύρησιεπής, περίτριμμα δίκων.

<sup>r</sup> In this fine passage Socrates invokes the air and æther, as if they were in the place of Jove; hence Euripides, a faithful expounder of the Socratic aerial philosophy, says, in a fragment of an uncertain tragedy,

ὁρᾷς τὸν ὑψοῦ, τὸνδ' ἄπειρον ἄερα,  
καὶ γῆν περικτίζονθ' ὠγραῖς ἐν ἀγκάλαις,  
τοῦτον νόμιζε Ζῆνα, τὸνδ' ἡγοῖ θεόν.

which has been rendered by Cicero, in Latin iambics (N. D. ii. 25),

Vides sublime fusum immoderatum æthera,  
Qui tenero terram circumjectu amplectitur?

Hunc summum habeto divum, hunc perhibeto Jovem.



Whose reverence guards the sacred rites, 310  
 Where the mysterious house is shown<sup>s</sup>,  
 In ceremonial pomp array'd,  
 And gifts to the celestial gods,  
 The high-roof'd ornamented fanes,  
 With sacrifices to the blest,  
 Feasts of the gods with garlands crown'd,  
     In every season held;  
 With Bacchus' joys in coming spring, 320  
 And contests of surrounding choirs,  
 And music of the deep-mouth'd pipes<sup>t</sup>.

STR. By Jupiter, I pray thee, Socrates,  
 Tell me who utters this majestic sound—  
 Some heroines?

Soc. Not so, but heavenly clouds,  
 To men of leisure potent deities,  
 Who give us thought, and skill of speech and mind,  
 And sounding words, and long periphrasis,  
 Fallacious cunning, and intelligence.

STR. And so, soon as it heard their voice, my soul  
 Was on the wing, and on the moment loves 330  
 To spin out fine-drawn arguments, and prate,  
 With metaphysic subtlety of smoke,  
 And combat with conflicting sentiments.  
 So that I fain would see them openly.

Soc. Then look tow'rd's Parnes, for I see them now  
 Descending quietly.

STR. Come, show me where?

<sup>s</sup> That is, according to Schutz, quoting Meursius in his *Eleusinia* (cap. ix.), a chapel attached to the great temple of Eleusis, in which the initiation into those sacred rites took place. Herodotus (in *Euterpe*, cap. lviii.) expresses his conviction that these mysteries, distinguished by him as *πανηγύρεις, πομπάς καὶ προσεργαγὰς*, *sacred festivals, processions, and supplications* (Beloe), were derived to the Greeks through Egypt, and that the oracles of Egyptian Thebes and the Grecian Dodona bore an entire resemblance to each other. In the next chapter he observes, that the Isis of the Egyptians is the Greek Demeter, or Ceres.

<sup>t</sup> καὶ Μοῦσα βαρύβρομος αὐλῶν. So Shakspeare, in his *Tempest*, calls the thunder,

That deep and dreadful organ-pipe.

Compare the Acharnians (666), *μοῦσα ἔντονος*.



Soc. Lo! through the hollows and thick woods they move  
Frequent with course oblique.

STR. But what prevents  
That I should see them?

Soc. At the entrance there.—

STR. Even now, I scarce perceive.—

Soc. Surely thou must  
Behold them now, unless thine eyes are blear'd 340  
With rheum, as large as gourds.—

STR. I see you now,  
By Jupiter, ye venerable clouds,  
For all the space they fill.

Soc. These goddesses  
Thou neither knew'st, nor fancied'st to be such.

STR. Not I, by heaven, but clouds, and dew, and smoke.

Soc. But yet thou knowest not that they afford  
Nurture to many of the sophist tribe,  
Thurian diviners, quacks, and thriftless fools <sup>u</sup>,  
Who load with rings their fingers, and adorn  
Their flowing locks, bards of the cyclic train, 350  
And cheats who sing of meteors—these they nourish.  
For nothing else they do, but chant their praise.

STR. “ The moist clouds' hostile course, which turns aside<sup>x</sup>  
The solar brightness; fiercely breathing storms,  
And hairs of hundred-headed Typhon; birds  
That swim with beaked claws through the moist air,

<sup>u</sup> This is particularly aimed at Lampo, the diviner, who, with some others, was sent by the Athenians to Sybaris, afterwards called Thurium, from the fountain Thuria, and then Apia or Copiæ, according to Steph. Byzantinus, and who was afterwards undeservedly supported in the Prytanéum at the public cost. Reiske ingeniously conjectures that the reading is *οὐριομόνταις*, prophets of the wind, but this meaning seems to be implied in the *ἄνδρας μετεωροφένακας* of the following line. So Jeremiah says (v. 13.) “ and the prophets shall become wind, and the word not in them.”

<sup>x</sup> This and the three following lines, the Scholiast informs us, to be a travestie of some bombastic composition of the dithyrambic poet Philoxenus, and after the manner of these inflated writers, he makes use of the Doric dialect, *ὕγρᾱν Νεφέ-λᾱν στρεπταίγλᾱν*; although it is doubted by the commentators whether the latter compound epithet be the genitive plural or accusative singular, to agree with *δαΐον ὀρμάν*. Bentley understands this word to signify, *sending forth the twisted lightning*.

And showers of dewy clouds"—for strains like these  
Huge stores of mullets good they swallow down,  
With thrushes' flesh.

Soc. And are they not prais'd justly?

STR. But tell me why if they in truth are clouds, 360  
Should they resemble women, that are none.

Soc. Then say, what else they are?

STR. I know not rightly.

But like expanded fleeces they appear,  
And not, by Jove, like women—yet they've noses.

Soc. Now answer what I ask—

STR. Say quickly, then,  
Whate'er thou wishest—

Soc. Hast thou ever seen  
A cloud resembling in its form, a centaur,  
A pard, or wolf, or bull?

STR. In truth, I have;  
But what of this?

Soc. They take what form they please,  
And if they see some hair-encumber'd wretch, 370  
Such as the son of Xenophantus, straight<sup>y</sup>  
In mockery of his madness, they assume  
The centaur's semblance—

STR. And if they behold  
Simon, that robber of the public store,  
What do they?—

Soc. Presently they turn to wolves,  
Showing his nature's semblance.

STR. Yesterday  
Cleonymus, who cast away his shield,  
Surveying; and his monstrous cowardice,  
On this account they took the form of hinds.

Soc. And now, you see, that viewing Clisthenes, 380  
They change to women.—

STR. Hail! ye goddesses,  
And if for any other you have deign'd

<sup>y</sup> Named Hieronymus, according to the Scholiast. He was a dithyrambic poet of infamous character.

Break silence now for me, and utter forth,  
All potent queens, your heaven-extended voice.

CHO. Hail, ancient mortal!—thou who lov'st to hunt  
The sayings of the wise: and thou, O priest  
Of subtlest trifles, tell us what thou wilt:  
For to no other of these meteor Sophists  
Save Prodicus, lend we a willing ear.  
To him for wisdom and ingenious thought; 390  
To thee because, when in the public ways  
Proudly thou mov'st, turning thine eyes aside;  
And many evils thou endur'st unshod,  
For our sakes, wearing a grave countenance.

STR. O earth, how sacred, grave, and strange a sound!

SOC. These are your only goddesses—the rest  
Are folly all—

STR. Then tell us by the earth,  
Is not Olympian Jupiter our god?

SOC. What Jupiter? nay jest not—there is none.

STR. How say'st thou? who then rains?—this, first of all  
Declare to me— 400

SOC. Why these—by mighty signs  
This I will prove to thee—hast ever seen  
Jove raining without clouds? if it were so,  
Thro' the clear fields of æther must he rain,  
While these were far away—

STR. Now, by Apollo,  
Full well hast thou discours'd upon this point;  
Till now, in truth, I thought 'twas Jupiter,  
Distilling thro' a sieve—but, tell me next  
Who is the thunderer?—this awakes my dread.

SOC. They thunder as they roll.

STR. But how I pray? 410  
Say thou, who darest all—

SOC. When they are fill'd  
With water, and perforce impell'd along,  
Driven precipitate, all full of rain,  
They meet together, bursting with a crash.

STR. But who compels them thus to move along?  
Is not this Jove?

Soc. No, but th' ætherial whirl<sup>z</sup>.

STR. A whirl?—this had escap'd me, that not Jove,  
But in his stead, a whirlwind governs now.  
Still of this thundering noise thou tell'st me nothing.

Soc. Didst thou not hear me say, that when the clouds 420  
With water charg'd against each other dash,  
'Tis from their density the sound proceeds.

STR. How is this credible?

Soc. From thine own self

I will explain it to thee: when with broth<sup>a</sup>  
At the Panathenaic feasts thou'rt fill'd,  
Moves not a rumbling thy disorder'd stomach?

STR. Yes, by Apollo, and within me straight  
'Tis moved—while thunder-like the broth resounds,  
At first with pappax, then pappapapax,  
Like them discharg'd in thunder.

Soc. Now, consider 430

From how minute a vent the sound proceeds.  
And is't not likely that this boundless air  
Should cause a vast explosion? for this reason  
The names of these reports are similar.

<sup>z</sup> The clouds are here, as Bergler observes, said to be impelled not by Jove, but by a whirlwind, which has the title and personal attributes of a god, under the name of *ἄννος*, which he appears to have assumed for the sake of a ridiculous analogy between this word and *Διὸς*, the genitive of *Ζεύς*, Jupiter. It is borrowed from the school of Democritus, whose disciple, Protagoras, first brought into Athens the doctrine of the perpetually whirling motion of atoms; which were very different from the *εἵλαι*, or vortices of Anaxagoras. See Lucretius, the faithful interpreter of Epicurus (vi. 120, etc.), and Euripides (*Alcestis*, 250).

Ἄλλε, καὶ φάος ἀμέρας,  
οὐράνιαι τε εἵναι  
νεφέλας ἐρομαίων.

<sup>a</sup> By this ironical illustration, Aristophanes is to be regarded as deriding the Socratic method of demonstrating by examples taken from human life, such as are detailed by Xenophon in his *Memorabilia*. Compare Shakspeare, *Henry IV.* part I. act iii. sc. i., where this illustration is adopted in a very sublime manner:

Diseased nature oftentimes breaks forth  
In strange eruptions: oft the teeming earth  
Is with a kind of colic pinch'd and vex'd  
By the imprisoning of unruly wind  
Within her womb, etc.

STR. But whence is mov'd the light'nings fiery bolt?  
 Explain me this—sometimes the stroke consumes us,  
 At others sings without loss of life.  
 This clearly, Jove, upon the perjur'd band  
 Hurls down.—

Soc. And how, O doting simpleton  
 Of Saturn's age, anterior to the moon! 440  
 If he the perjur'd strike, has he not burn'd  
 Theorus, Simon, and Cleonymus,  
 For they are altogether falsely sworn.  
 But oft he strikes his own peculiar fane,  
 And Sunium's Attic top, and lofty oaks—  
 But why? the oak, in sooth, is not forsworn.

STR. I know not—yet thou seem'st to reason well:  
 Then what is thunder?

Soc. When the arid wind  
 Rais'd high in air, within them is enclos'd,  
 It blows them out like bladders, then perforce 450  
 It bursts, and whirls them through its density,  
 Itself destroying through its native force.

STR. In faith, I suffer'd at the feast of Jove,  
 The very same—when for my kinsmen guests  
 I cook'd the paunch, and from mere negligence  
 I cleft it not—then suddenly it burst,  
 Pounc'd on my very eyes, and scorch'd my face.

CHO. O man, who would'st from us obtain the prize  
 Of mighty wisdom, how wilt thou be blest 460  
 Among the Athenians, and the Grecian band;  
 If thou art mindful and wilt take good heed;  
 And if thy soul is able to endure,  
 Standing or journeying on without fatigue,  
 Nor pinch'd with cold, nor eager for the feast;  
 From wine abstainest, from gymnastic toils,  
 And other senseless things, and thinkest that  
 The best, which best becomes a prudent man,  
 In action, and in counsel to prevail,  
 In eloquence superior—

STR. Doubt thou not  
 Of my firm soul, inured to suffer cares 470

That banish sleep, nor my life-wasting stomach,  
Whose sparing hunger feeds on savory.  
For such a meed this harden'd frame would bear,  
Strokes like a brazen anvil.

Soc.   Wilt thou then  
Esteem no other gods but such as ours?  
This Chaos, and the Clouds, and wordy tongue <sup>b</sup>—  
These three?

STR.                I would not with the rest converse,  
Even if I met them—would not sacrifice  
To them, libations pour, nor incense bring.

CHO. Now, boldly say, what we 're to do for thee— 480  
For if thou dost revere and honour us,  
Seeking instruction, never shalt thou fail.

STR. O goddesses, 'tis little that I ask.  
But by a hundred stadia to surpass  
The Greeks in eloquence.

CHO.                                        We grant the boon ;  
Henceforth shall no man's sentiments prevail  
In popular assemblies more than thine.

STR. I would not utter lofty sentiments,  
But turn aside the law, and thus evade  
My creditors.

CHO.                    Thou shalt obtain thy wish,                    490  
For it is moderate—only confide,  
And trust entirely to our ministers.

STR. And so I will in confidence of you—  
By dire necessity compell'd, that springs  
From my mark'd horses and destructive marriage.

<sup>b</sup> According to Hesiod (*Theog.* 116.)

ἦτοι μὲν πρῶτιστα χάος γένητ'.

Our poet pleasantly adds the tongue to the number of the gods, after the mention of Chaos and the Clouds, intimating that the whole of his science and that of his disciples consisted in mere loquacity, and the contemplation of futile subjects. Spanh. Bergler compares the speech of Euripides in the *Frogs* (v. 890) invoking the same gods—

αἶθῆρ, ἐμὸν βόσκημα, καὶ γλώττης σπρόφιγξ.

See likewise the Pythagorean adjuration of Socrates, at v. 617—

μὰ τὴν ἀναπνοὴν μὰ το Χάος, μὰ τὸν Ἀέρα.

Then let them now do what they will,  
 To them I grant this body still.  
 Like a dried skin to bear the worst,  
 To pine with hunger and with thirst:  
 The rotting filth and blows defy, 500  
 If from my debts I can but fly.  
 And to mankind appear to be,  
 In converse bold, in courage free ;  
 A barefac'd framer of deceit,  
 Practis'd in each forensic cheat,  
 A bragging, soft, and slippery blade<sup>n</sup>,  
 Vers'd in dissimulation's trade ;  
 A wretch with every wind that turns,  
 And by false arts his substance earns.  
 Whoe'er by titles such as these, 510  
 Accost me, can do what they please.  
 Yes, and, by Ceres, let them if they wish,  
 To scholars serve my entrails in a dish.

CHO. Indeed he has a daring mind,  
 Ready for every task assigned.

Know, if of me thou learn, thy great renown,  
 To heaven will reach, the theme of mortal song.

STR. What shall I gain ?

CHO. With me of all mankind,  
 A life most enviable shalt thou spend.

STR. And shall I e'er see this ?

CHO. Fix'd at thy doors, 520  
 How many will continual session keep,  
 All anxious to consult and get a word

<sup>c</sup> κύρβις, κρόταλον, κίναδος, τρύμη. In this remarkable collection of vituperative terms, by which Strepsiades expresses his desire to be distinguished, he doubtless refers to the assurance of Socrates (v. 260.)—

λέγειν γενήσεται τρίμμα, κρόταλον, παιπάλη.

The word κύρβις denotes the triangular stone or brazen table, as well as the marble or column on which the Athenian laws were inscribed. (See Dr. Clarke on the Greek Marbles, p. 43, note). The word ματτυλοιοχός (v. 497.) properly signifies a *licker up of dainties*; hence the Latin, *mattea* or *mactea*, used by Martial (Epig. x. 59.) in the sense of *cupedia*, and the envenomed delicacies (*matteas*, or *macteas*, *venenatus*), which Suetonius, cap. 38, says Caligula was accustomed to send to many persons for a repast.



Upon their cases and their issues join'd,  
 Worth many a talent's fee, for thy opinion.  
 But teach the old man as thou hast resolv'd,  
 Stir up his wits, make trial of his skill. [to *Socrates*.

Soc. Come, tell wherein is thy capacity,  
 That having known it well, I may apply  
 Some new machines to move thee.

STR. By the gods,  
 Would'st thou besiege me like a wall?

Soc. Not so; 530  
 But ask thee a few questions, to find out  
 Thy powers of memory.

STR. By Jove, they differ,  
 Whate'er is ow'd me, I remember well,  
 But what I owe, alas! I straight forget.

Soc. Hast thou by nature any force of speech?

STR. None—but a native talent to defraud.

Soc. How wilt thou learn then?

STR. 'Take no heed for that—  
 Right well.—

Soc. Then come, when I some learned doubt  
 On meteors start, seize thou it instantly.

STR. What? shall I swallow wisdom like a dog<sup>d</sup>? 540

Soc. This is some fellow rude and barbarous.  
 I fear old man, that thou hast need of stripes—  
 What wilt thou do, if any one should beat thee?

STR. I should be beat—and after short delay,  
 Call into court my witnesses.—

Soc. Come now,  
 Strip off thy cloak.—

STR. Have I robb'd thee of aught?

Soc. No, but the custom is to enter naked.

STR. I come not to inquire for stolen goods.

Soc. No matter, strip! why trifle thus?

STR. But say, 550  
 If I be careful and learn readily,

<sup>d</sup> In this line Aristophanes, according to the Scholiast, banters the cynic philosophers—the word *κυνηδόν*, as well as *ὑφαρπάσει* in that which precedes it, being appropriate to that school.

Which of thy scholars shall I most resemble?

SOC. Thou wilt not differ aught from Chærephon.

STR. Wretch that I am! I shall become half dead!

SOC. Speak not a word, but quickly follow me.

STR. First give into my hands a honied cake<sup>e</sup>.

Ah!—how I dread to enter in!—as though

It were the passage to Trophonius' cave.

SOC. Go in—why dost thou linger at the door?

CHO. Blest is this manly spirit, wend thy course, 560

And may good fortune still attend the man,

Who, though advanc'd deep in the vale of years,

Devotes his nature to the toils of youth,

And trains himself to wisdom's exercise.

[to the audience.]

Spectators, freely will I speak to you

The truth, by Bacchus, who has nourish'd me.

So may I conquer and be reckon'd wise,

Deeming of you as critics competent,

And that the best of all my comedies,

Which gave me the most trouble, you I judg'd 570

Worthy to taste the first—then I retreated,

O'ercome by foolish men unworthily.

Hence to the wise among you I complain,

On whose account I undertook this task.

Not willing to refuse your just decree.

For since I came beneath their pen, to whom

'Tis pleasant to discourse, who prais'd alike

My modest stripling and my debauchee<sup>f</sup>,

A virgin then forbidden to bring forth,

I left my nursling to another's care; 580

Which you have kindly nurtur'd and brought up,

Thence have I made with you a faithful compact.

<sup>e</sup> ἑός μοι μελιτοῦτταν πρότερον. Those who visited the cave of Trophonius for the sake of consulting the oracle, were accustomed to carry with them a cake of honey and flour, in order to charm the serpents which abounded there. Strep-siades compares the school of Socrates to this mystic cavern, as well on account of the narrow entrance into each, as of the sordid darkness prevailing within.

<sup>f</sup> Two characters in his first comedy, entitled Δαιταλιῆς, of which Brunck has collected thirty-seven short fragments.

And now, like that Electra, this my play <sup>g</sup>,  
 Has come to seek for auditors as wise,  
 For she will know them if she once beholds  
 Her brother's locks—regard her modesty,  
 Who enters not with patch'd up leathern robe  
 Dangling down red and thick, the sport of boys,  
 Ne'er mocks the bald, nor dances sarabands.  
 Here is no old man, striking as he rails, 590  
 All present with his staff, to hide the gibe,  
 Nor rushes on the stage, with torch in hand,  
 Shouting alas!—alas!—but on she comes,  
 Confiding in her verses and herself.  
 Nor do I glory, poet as I am,  
 Nor seek to cheat you with some stale device,  
 But always scheme to introduce new forms,  
 Unlike each other, and appropriate all.  
 Who on his stomach the huge Cleon struck  
 Nor dar'd again insult the prostrate foe. 600  
 But they, when once Hyperbolus has given  
 A handle, always trample under foot  
 The wretched poet and his mother too.  
 First Eupolis his Maricæ produc'd <sup>h</sup>,  
 And miserably travestied my Knights—  
 Adding, to grace the dance, a drunken woman,  
 Whom Phrynichus exhibited long since <sup>i</sup>,

<sup>g</sup> Schutz appears to me to have understood and explained this obscure allusion in a more probable manner than either the Scholiast or any other of the commentators. According to his elucidation of it, the brother whom Electra recognises by the hair which she finds on the tomb upon which she is about to offer libations to her father, does not denote the first comedy, the *Datæans*, but the *most wise spectators* are compared with Orestes. For, as Electra drew a presage of her brother's life and presence from the sight of his hair at the tomb, so would the approbation with which his first comedy was received be an augury of future applause in the case of this play of *the Clouds*; and the author would acknowledge their wisdom in proportion to the favour that should honour this offspring of his fertile imagination.

<sup>h</sup> This was the name of a drama in which Eupolis lampooned the infamous Hyperbolus, and his drunken old mother—(κολετρῶς' αἰεὶ) a metaphorical word drawn from the oil-treading, ὅδ' ἡ λέγουσι κολετρᾶν (Victor).

<sup>i</sup> καὶ τὸ Φρυνίχειον ἐκλακτισάτω τις. Contains an allusion to the Andromeda of Phrynichus, who was very fond of introducing dances into his plays; (see the

Such as the damsel by the whale devour'd.  
 Hermippus then traduc'd Hyperbolus,  
 And all inveigh against Hyperbolus, 610  
 Watching as they were eels, my similes.  
 Who therefore laughs with those, let him not smile  
 At my inventions—But if you delight  
 In me and mine, to every future age,  
 You shall appear pre-eminently wise.

S.-C. The lofty ruler of the gods,  
 First to accept our choral strains,  
 That mighty sovereign I invoke;  
 Him too, whose hand the powerful trident wields,  
 Stern mover of the earth and briny seas, 620  
 With Æther our most reverend sire,  
 Who nourishes the life of all,  
 And him who guides the fiery steeds,  
 Who with irradiate beams the earth  
 Pervades, of might among the gods,  
 And with mankind a deity.

CHOR. Most wise spectators, give attention here.  
 For in our wrongs we make complaint to you,  
 That ye to us alone of all the gods  
 Who most assist your state, no sacrifice 630  
 Bring, nor libations pour—yet we preserve you—  
 For if there be a thoughtless expedition<sup>k</sup>,  
 We thunder then or fall in dewy showers.  
 And when you chose this Paphlagonian tanner,  
 Hated by heaven, to be your general,  
 Our wrinkled brows dire indignation show'd,  
 And through the vengeful light'ning thunder burst—

Wasps, v. 1524-5); indeed, the whole semi-choral song, which concludes that lively drama, beginning with

*ἄγ' ὃ μεγαλόνυμα  
 τέκνα τοῦ θαλασσίου,*

is a very agreeable specimen of Aristophanic parody and comic sprightliness.

<sup>k</sup> ——— ἦν γὰρ ἡ τις ἔξοδος  
*μηδὲνι ξὺν νῶ.*

These words contain an oblique hint at Cleon; but according to the Scholiast are taken from the first play of the *Clouds*, as this general was now dead.

The moon her course deserted—and the sun  
 Withdrawing straight his beam within himself,  
 Declar'd he would no longer shine for you 640  
 If Cleon were your general; still you chose him,  
 For it is said this city is possess'd  
 With evil counsel; yet the favouring gods  
 Turn all your errors to a prosperous issue,  
 And how even this may profit, easily  
 We can demonstrate, if you will but seize  
 This Cleon, having first convicted him  
 Of theft and peculation, muzzle tight,  
 And bind his neck fast in the pillory;  
 Once more your ancient fortune will prevail<sup>1</sup>, 650  
 And these erroneous acts assist the state.

## SEMI-CHORUS II.

Once more, O Phœbus, Delian king,  
 Come to me, thou whose influence holds  
 The lofty-headed Cynthian rock.  
 And thou, blest virgin, who the golden fane  
 Of Ephesus inhabit'st, where the nymphs  
 Of Lydia greatly honour thee.  
 And thou, our country's deity,  
 Minerva, the state's guardian shield,  
 And he who on Parnassus' hill, 660  
 With his resplendent torches shines,  
 Among his Delphic bacchanals,  
 The Dionysian reveller.

CHO. When hither we prepared to come, the moon  
 Crossing us on our way, commission'd us  
 First to salute th' Athenians and allies:  
 Then she declar'd her direful indignation,  
 That not in words, but deeds assisting you,  
 Now at your hands she suffers grievously.

<sup>1</sup> Aristophanes here passes a high encomium on his countrymen, telling them that their very errors would, by the favour of the gods, turn to their advantage. The French translator thus renders this passage—"Par ce moyen vous reviendrez comme vous étiez auparavant, vos fautes même vous seront avantageuses, et tout vous prosperera."

For, first she saves you no less than a drachm 670  
 Each month in torch light—so that all exclaim  
 When in the evening they depart from home,  
 “ Boy, buy no flambeau, for the moon shines fair.”  
 And other benefits she names—while you  
 In no right order calculate the days,  
 And turn them in confusion upside down.  
 So that the gods with menaces pursue her,  
 When cheated of their supper, they go home  
 Without their day’s prescrib’d solemnities.  
 And when you should be offering sacrifice, 680  
 You torture criminals and go to law.  
 Full oft too when we gods are keeping fast,  
 Lamenting Memnon or Sarpedon’s death,  
 You feast and laugh—wherefore Hyperbolus,  
 This year by lot comptroller of the rites<sup>m</sup>,  
 Was by us gods bereaved of his crown,  
 That he may learn through all his future life,  
 By the moon’s law to regulate each day<sup>n</sup>.

## ACT II. SCENE I.

SOCRATES *and* STREPSIADES.

Soc. By respiration, chaos, and the air,  
 A man so rustic never have I seen, 690

<sup>m</sup> According to Photius and Harpocration, the *ὑπομνήμονες* were deputies sent from each city of Greece to the deliberations of the august Amphictyonic council. Brunck, however, says that these delegates were named Pylagoræ, and that the Hieromnemon was their president, who was invested with an authority superior to the rest. Hyperbolus went crowned to the assembly this year, but in his passage he encountered a tempest, and the wind took away his chaplet; whence he is derided by the clouds, as if they had deprived him of it in order that he might know hereafter how to direct the courses of his life by those of the moon, when laid down correctly in the calendar.

<sup>n</sup> The whole of this address to the spectators, especially v. 657, in which the moon is said to spare the Athenians, no less than a drachm (about eight pence in the whole year) is, as the French translator remarks, a satirical reflection upon their avarice and love of minute economy, as well as their negligence in reforming the almanac, and their obstinate adhesion to the old and erroneous computation of time. “ It is by these frequent allusions to the usages of his age, that our poet secures his passage to immortality, were it only on the ground of his fidelity as a contemporary historian.” (Note by M. Poinset de Sivry).

Nor one so stupid, foolish, and forgetful;  
Who having learn'd some childish subtleties °,  
Ere he has well acquir'd them straight forgets.  
Yet will I call him hither to the light.  
Where is Strepsiades?—your pallet bed  
Take and come out.

[illegible]

Soc.                    Lay it quickly down and mind.

STR. See there—

Soc.                    Come now, what wilt thou first be taught,  
Of all the things whereof thou'rt ignorant? say,  
Of measures, words, or rhythm?

STR. Of measures I; 700  
For lately by a meal-man I was cheated  
A double chœnix' worth.

Soc. I ask not that,  
But what thou thinkest the most perfect measure,  
The trimeter or the tetrameter?

STR. I think that nought beats the half sextary <sup>p</sup>.

Soc. Thou sayest nothing, man.

STR.                               What wilt thou bet me  
That these ar'n't measures of an equal value?

Soc. Go to the dogs, thou rude unlearned hind!  
'Thou soon forsooth will be well vers'd in rhythm.

STR. But will this rhythm instruct me how to live? 710

Soc. To be facetious in society.  
First it will teach thee, soon as thou hast heard,  
What is the arm'd, what the dactylic rhythm.

STR. What by the dactyl? Nay, by Jove, I know it.

<sup>o</sup> *σκαλοθυρμάτι' ἅπτα μικρά.* This word is derived from *σκαλοῦραι*, which properly signifies to dig coals; and as in doing this, ashes and dust are excited, *σκαλοθυρμάτια* denotes the minute and slender particles that fly off, and thence any insignificant substance whatever.

Ἡ ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέου. The rustic, supposing Socrates to speak of dry measures of meal or seed, answers with extreme naïveté, that he prefers the tetrameter to the trimeter, i. e. four choenices to three; and he uses the word ἡμικτέου, which is of equal value to the tetrameter. For since the medimnus contains forty-eight choenices, the half of the ἐκτεὺς (Eccl. 5.46), or sixth part, must consist of four, i. e. it must be a tetrameter. (See Bergler).



Soc. Then tell me.

STR. What is it, but this same finger,  
Which erst, while yet a boy, resembled this?  
[*putting out first the fore finger and then the middle one.*]

Soc. Rustic thou art, and foolish.

STR. Wretched man!  
None of these things do I desire to learn.

Soc. What then?

STR. Why that, the same I mentioned now.  
To make the worse appear the better cause. 720

Soc. But it behoves thee first to learn the other,  
What are the masculines of quadrupeds.

STR. But these I know, unless I've lost my wits;  
The ram, the goat, the bull, the dog, the fowl<sup>a</sup>.

Soc. See you now what you do? by name of fowl  
The female and the male you call alike.

STR. But how's that? tell me.

Soc. How? why fowl and fowl.

STR. 'Tis true, by Neptune; but then by what name  
Must I denote the female?

Soc. Call her hen,  
The other cock.

STR. A hen; by th' air, tis well, 730  
And for this single lesson in return,  
I will present thee with a hutch of flour.

Soc. See there again; this hutch is feminine,  
Which thou call'st male.

STR. How have I so?

Soc. 'Tis true.

Just like Cleonymus.

<sup>a</sup> Strepsiades here betrays his ignorant rusticity by reckoning the fowl among quadrupeds. Socrates, however, as Bergler remarks, does not reprehend this blunder, but the slighter one of calling both male and female by the same term, ἀλεκτρούνα. It is not easy to preserve this equivocal in an English version; which indeed appears but pointless, as αλεκτορίς, αλεκτρούαινα, denote a hen. M<sup>lle</sup> Le Fèvre employs the French word *merle*, which admits of *merlisse*, in the feminine. Reizius' conjecture, approved by Herman, is very ingenious, ὡς ἡλεκτρονών—ἡ ἀλεκτρονών, thus making Socrates distinguish the genders by the masculine and feminine articles—a distinction which is lost by the common reading ἀλεκτρονών καλεκτρονών—see afterwards, v. 921, 922.

STR. But tell me how.

SOC. To thee, a flour hutch and Cleonymus  
Are both alike.

STR. Nay, but Cleonymus  
Had no hutch, friend; he kneaded in a mortar.  
Yet how must I hereafter call it?

SOC. How? 740  
Why make it feminine, like Sostratè.

STR. The flour-hutch feminine?

SOC. If you speak rightly.

STR. Then 'twill be Cardope, Cleonyme<sup>r</sup>.

SOC. Of names however, it behoves thee learn  
What are the masculine, what feminine.

STR. But well I know the feminines.

SOC. Then tell them.

STR. Cleitagora, Philinna, and Lucilla:  
Demetria, too.

SOC. What names are masculine?

STR. Myriads, Philoxenus, Melesias,  
Amynias.

SOC. Fool! these are not names of men. 750

STR. Not names of men?

SOC. No, surely; if you were  
To meet Amynias, how would you salute him?

STR. How? why even thus—come hither my Amynias.

SOC. But then you make Amynias feminine.

STR. And why not, since he never goes to battle?  
But wherefore learn I this, which we all know?

SOC. Not so, by Jove; but lie down here.

STR. For what?

SOC. To meditate upon your own affairs.

STR. Not here, I pray thee; but if it must be,  
Let me excogitate them on the ground. 760

<sup>r</sup> This is a satirical reflection on Cleonymus, whom our poet often banters for his cowardice in having cast away his shield (see v. 352, also the Birds, 1481). On that account he is here reckoned among the proper names of the feminine termination, as Amynias likewise is a few lines below, for his effeminate disposition. Cratinus, in his *Seriphii*, gives him the character of a vain-glorious flatterer and sycophant.





Soc. There is no other way.

STR. Ill fated me!

What shall I suffer from the bugs to-day!

Soc. See and reflect—turning yourself around  
On every side—and quickly, when you fall  
Into perplexity, let you'r mind leap  
To other cogitations; and sweet slumber,  
That mental balm, be absent from your eyes.

STR. Alas! alas!

Soc. What troubles thee? what ails?

STR. Wretch that I am, I perish; from the bed  
Creeping, these vile Corinthian bugs devour me; 770  
They bite my sides, pull my intestines out,  
Drink up the fountains of vitality,  
And altogether kill me.

Soc. Yet grieve not  
So heavily.

STR. How, when my wealth is gone,  
My colour vanished, life and shoe consum'd;  
And in addition to these woes, when I  
Beguile a watch with song, myself almost  
Become a thing worn out?

Soc. What is't you do?  
Do you not meditate?

STR. I? yes, by Neptune.

Soc. And what has been the subject of your thoughts? 780

STR. What part the fleas will leave me of myself.

Soc. A plague upon thee, wretch!

STR. Nay, but my friend,  
I am destroyed already.

Soc. Be not faint  
Of soul, but cover thyself round, for thou  
Must find a fraudulent and varied wit.

STR. Ah me! who will a lamb's-wool garment throw  
Around my limbs, to ward these vermin off?

Soc. Come now, I first will see what he's about.  
Sleep'st thou?

STR. No, by Apollo.

Soc. Hast thou ought?

STR. By Jove, not I, indeed.

Soc. Nothing at all? 790

STR. Nothing but what I bear in my right hand.

Soc. Wilt thou not wrap up quickly and reflect?

STR. On what? do tell me Socrates, I pray.

Soc. Declare to me first what thou would'st discover.

STR. Myriads of times my wishes thou hast heard,  
That I to none may render what I owe.

Soc. Go to, be cover'd; keeping in awhile  
Your subtle cogitations, meditate,  
And with right judgment the affair divide.

STR. Ah! wretched me.

Soc. Be silent, and if aught 800  
Of doubts disturb thy thoughts, dismiss them straight,  
And having barr'd them from thy mind, again  
Revolve thy meditations.

STR. O most dear  
Sweet Socratidion!

Soc. What is't, old man?

STR. I have a trick shall cheat the usurers.

Soc. Exhibit the device.

STR. First tell me—

Soc. What?

STR. If hiring a Thessalian sorceress,  
I should by night bring down the moon, and then\*,  
Enclos'd within a box round as a mirror,  
Should keep her thus—

Soc. What would this profit thee?

STR. What? If the moon were never more to rise, 811

\* The magical Thessalian spells by which this was to be done, in order to suit the necessities of Strepsiades, are those mentioned by Virgil (Pharmac. 69.)—

Carmina vel cœlo possunt deducere Lunam.

This notable device, by which he proposes to free himself from the necessity of discharging the monthly interest to his creditors, is by another to be accomplished by means of the *θαλον* (crystallum, or lapis specularis), the nature and use of which were perfectly well understood by the ancients. Schneider, in his lexicon, shows from the description of Pliny and Theophrastus, that it was this stone, and not the dioptic instrument called the *Brunglas*, or burning glass, which Strepsiades here proposes to employ in his purpose of obliterating the fine which Socrates imagines him to have incurred.

I should not pay the interest.

Soc. Wherefore not?

STR. Because the money by the month is borrow'd.

Soc. Well, I will now propose another doubt.

If you were mulcted of five talents, how,  
Tell me, would you obliterate the fine?

STR. The means I know not, but they must be sought.

Soc. Turn not thy thoughts for ever on thyself,  
But let the free mind loose into the air,  
Like beetle with it's thread-encircled foot<sup>†</sup>. 820

STR. I have discovered a most certain way  
To clear the fine, as you shall own to me.

Soc. And what is that?

STR. Hast thou e'er chanc'd to see  
Among the druggists' stores, that beauteous stone  
Transparent, which is us'd for kindling flame?

Soc. Crystal, you mean.

STR. I do.

Soc. And what of that?

STR. Soon as the scribe should register the sum,  
Standing afar off thus, towards the sun,  
I would efface the letters of my fine.

Soc. Spoke wisely, by the graces!

STR. How I joy 830  
To have raz'd out my forfeit of five talents!

Soc. Come now, and take this quickly.

STR. What is it?

Soc. The method how, in lack of witnesses,  
Thou may'st rebut thine adversaries' charge,  
And fly from judgment.

STR. 'Tis most light and easy.

Soc. Declare it then.

STR. I will—that day whereon

<sup>†</sup> λινδόετον ὥσπερ μηλολόνην τοῦ ποδός. A simile taken from the sport of boys whirling chafers on threads fastened to their legs. (Schol.) Madame Dacier supposes that Aristophanes makes a further allusion to the opinion of Socrates that the soul of man is winged. Schutz, however, derides this idea, but, as appears to me, on insufficient grounds; nor can I perceive any thing ridiculous in such an allusion.





So ready as he is to do whate'er  
 Thou may'st require—then, knowing on thy part  
 The man's intentions, struck by thee and wrapt  
 In plain desire to serve thee, seize the boon  
 With all thy might, for favours such as these 870  
 Are wont too soon to turn themselves elsewhere.

## ACT III. SCENE I.

STREPSIADES, PHIDIPIDES.

STR. No longer, by the Clouds, shalt thou stay here.  
 But go, on Megacles' high columns feed \*.

PHID. Unhappy father! what disturbs you thus?  
 You're not right minded, by Olympian Jove.

STR. Olympian Jove!—now listen to his folly,  
 At such an age to think there is a Jove!

PHID. But wherefore laugh at this?

STR. To find thou hast  
 Such childish and old-fashion'd notions.  
 Come near, however, that thou may'st know more; 880  
 I'll tell thee that shall make a man of thee.  
 But to none other must thou teach the same.

PHID. Well, what is it?

STR. Thou swearest now, by Jove.

PHID. I do.

STR. Thou see'st how good it is to learn.  
 There is no Jove, Phidippides.

PHID. Who then?

STR. A whirlwind reigns, having driven him, Jove, away.

PHID. Ah! how you trifle!

STR. Be assur'd 'tis so.

PHID. Who says it?

STR. Socrates, the Melian,  
 And Chærephon, who counts the steps of fleas.

PHID. And art thou come to such a pitch of folly, 890  
 As to believe these atrabilious men?

\* τὸνς Μεγακλέους κίονας. Strepsiades here enjoins his son to seek his subsistence in the house of Megacles, which retained its outward magnificence while the owner was reduced to such poverty that its inmates would find nothing but the columns to feed on.

STR. Speak fair, and say not aught disparaging  
 Against this prudent and enlighten'd sect,  
 Whose sparing temper suffers none to shave,  
 None to perfume, or in the bath to wash.  
 While thou, my substance, wastest as if I  
 Were dead—but straightway go and learn for me.

PHID. But what that's useful can one learn from them?

STR. Say'st thou? whate'er 'mongst men is counted wise,  
 And thou shalt know how rude and dull thou art. 900  
 But tarry a brief moment here for me. [*Exit.*]

PHID. Ah me! what shall I do? my father's mad.  
 Shall I take out a writ of lunacy,  
 Or shall I tell it to the coffin makers?

*Re-enter Strepsiades with a cock and hen.*

STR. Come, let me know what call'st thou this? tell me.

PHID. Alectryon.

STR. 'Tis well; and what is this?

PHID. Alectryon.

STR. What, both the same? thou art  
 Ridiculous—describe them thus no more;  
 But one alectryæna call, and this  
 Alectora.

PHID. Alectryæna? say 910

Wert thou instructed in this precious doctrine  
 Going within these earth-born giants' cave?

STR. This, and much more; but all that I have learn'd,  
 Thro' multitude of years, I straight forgot.

PHID. And is't for this that thou hast lost thy cloak?

STR. Not lost it, but bestow'd on meditations.

PHID. And whither are thy shoes gone, foolish man?

STR. Like Pericles, I lost them needfully<sup>y</sup>.

But come now, let us go—then if you sin,

'Tis from obedience to a father's will. 920

For well I know when you were six years old,

I bore your stammering speech; and bought for you,

<sup>y</sup> Alluding to the ten talents which Pericles had employed in corrupting Plis-tonax, the son of Pausanias, and king of Lacedæmon, who had entered upon the territory of Attica, and of which he rendered no other account to the people than by saying that he had used them when it was necessary. (See Plutarch, in his

With the first Elian obolus I received,  
A chariot at the festival of Jove.

PHID. In truth, hereafter this will cause you woe.

STR. 'Tis well thou hast obey'd me. Socrates,  
Come hither; for I bring you this my son,  
Having persuaded him against his will.

## SCENE II.

STREPSIADES, PHIDIPPIDES, SOCRATES.

SOC. For still he is a childish simpleton,  
And to our hanging baskets here unus'd. 930

PHID. Thou might'st be us'd to them, if thou wert hang'd.

STR. Hence, to the crows—revilest thou the master?

SOC. "If thou wert hang'd?" how like a fool he spoke,  
And with lips twisted into a grimace!  
How should this man e'er learn t'escape from judgment,  
Citation, or a fraudulent harangue?  
Gain'd for a talent by Hyperbolus.

STR. Dont heed, but teach him, for he's sharp of wit.  
When he was but a boy, just of this height,  
At home he would build houses and scoop ships, 940  
Chariots of leather fabricate, and frogs  
From the pomegranate rind, how cleverly!  
Now those two modes of reasoning let him learn,  
The best, whatever that be, and the worst;  
Which by injustice overcomes the right.  
If not, by all means teach him the unjust;

SOC. The reasonings themselves shall be his teachers.

STR. I will depart. Remember well that he  
Be qualified all justice to refute.

*(The Ode of the Chorus here is wanting.)*

Life of Pericles). The construction of the two next lines is not very clear. I have given what appears to be the obvious sense of the words as they stand in the text. Reizius proposes to read v. 850 thus—

ἀλλ' ἴθι, βάλ' ἑ, ἵωμεν· ΦΕΙ.' εἴτα τι; Σ. τῷ πατρί:

J. Seager thus—

———— εἶα, τῷ πατρί  
πειθόμενος ἕξει, μάνθανε.

The Scholiast and French translator give the same meaning to the passage that I have done.

## SCENE III.

DICAËUS, ADIKOS, SOCRATES, PINDIPPIDES, CHORUS.

DIC. Come here, to the spectators show thyself<sup>z</sup>, 950  
Audacious as thou art.

ADI. Go where thou wilt<sup>a</sup>,  
For over thee I'm certain to prevail  
In argument before the multitude.

DIC. Thou, to prevail? who art thou?

ADI. Argument.

DIC. The worst.

ADI. But thee I will o'ercome, who sayest  
Thou art my better.

DIC. By what wise device?

ADI. Still finding new expedients.

DIC. Such as are  
In fashion with these fools.

ADI. Not so, but wise.

DIC. I will destroy thee sadly.

ADI. Tell me how.

DIC. By speaking justly.

ADI. But I will refute 960  
All this by contradiction; for I say  
There is no justice.

DIC. None, dost say?

ADI. Whence is't?  
I pray thee tell me.

DIC. With the gods she dwells.

ADI. How then if there be justice, has not Jove  
Who bound his father, perish'd?

DIC. Ah! can vice

<sup>z</sup> In this fine allegorical dialogue between Dicæus and Adikos, or the just and unjust reason, the commentators observe a close resemblance to the colloquy between Virtue and Vice in *The Choice of Hercules*, by Prodicus. The learned reader can scarcely fail to be struck by this.

<sup>a</sup> ἴθ' ὅποι χρήζεις. A parody from the Telephus of Euripides (Fragm. iii. ap. Musg.)—

ἴθ' ὅποι χρήζεις· οὐκ ἀπολοῦμαι  
τῆς ἑλενῆς οὐνεκα.

Proceed to such a height? Give me a bason.

ADI. Thou art a silly and morose old man.

DIC. And thou an infamous and shameless fellow.

ADI. Thou speakest roses to me.

DIC. Scurrilous.

ADI. Thou crownest me with lilies.

DIC. Parricide. 970

ADI. Thou sprinklest me with gold unwittingly.

DIC. Not thus far, but with lead.

ADI. But this is now

My ornament.

DIC. Thou art exceeding bold.

ADI. Thou an old dotard.

DIC. 'Tis thro' thee no youth

Is willing to frequent our school; and soon

Thou to th' Athenians shalt be known, and all

The doctrines which thou teachest to their fools.

ADI. Thou'rt base and foul.

DIC. And thou art in good plight,

Although thou wast a beggar formerly,

Calling thyself the Mysian Telephus<sup>b</sup>, 980

And mumbling Pandeletus' sentiments

Out of his wallet.

ADI. Oh, what wisdom this!

DIC. Oh me, what folly!

ADI. Which thou hast recorded!

DIC. And of the state that nurtures thee, a plague

To all her youth.

ADI. Thou canst not teach him aught,

Absurd old man.

DIC. If he would but be safe,

Nor only practice his loquacious tongue.

<sup>b</sup> With this verse compare *Acharn.* v. 405, etc. The wretched and exiled king of the Mysians, as drawn by Euripides, affords a constant subject for the derision and wit of Aristophanes. Pandeletus, whose name occurs in the next line, was a pettifogging rhetorician of the time, a class of men against whom our author is particularly fond of aiming his satirical shafts; and here he chiefly censures the demagogues who were accustomed to grow suddenly rich from a state of poverty, as soon as they had entered upon the administration of any public office.

ADI. Come hither, and permit this man to rave.

DIC. Thou'lt rue it, if thou lay a hand on him.

CHO. Cease from this war of words, and manifest 990

What thou hast taught the men of former time ;

Thou the new discipline, that having heard

And judg'd your reasonings, he may make his choice.

DIC. 'Tis what I wish to do,

ADI. And so do I.

CHO. But come, which shall speak first.

ADI. To him, I grant it,

Then with new arguments and rhetoric,

From his own words like arrows will I pierce him.

And in conclusion, should he mutter, stung

O'er his whole face and eyes as if by hornets,

Beneath my reasons shall he fall destroy'd. 1000

CHO. Now, trusting to your dexterous arguments

To meditations and sententious cares,

Show which shall prove the better reasoner.

For now all wisdom on the hazard lies,

On which, my friends, in earnest contest join.

But thou, whose virtuous manners crown'd our sires,

Declare thy nature with delighted voice.

DIC. I therefore the old discipline will tell,

When by strict truth and temperance I flourished.

First, no child's muttering voice was to be heard ; 1010

Then orderly along the public streets

In naked crowds from the same village drawn,

They sought, though fast as meal the snow might fall,

The music master's door—who taught them straight,

At modest intervals dispos'd, to sing

A hymn, in awful Pallas' praise compos'd,

Who hurls down cities, or some foreign strain,

Expanding all the stores of harmony

Deliver'd by our fathers ; but if one

Of them play the buffoon, or trill a song 1020

In fanciful divisions, such as they<sup>c</sup>

<sup>c</sup> This line (957 of the original) was restored to its proper place by Valckenaer from Suidas (in χεάζειν). The allusion is to Democritus of Chios, and Theoxenides of Siphnos, who adorned their poems with new and softer measures than were



Of Chios, or of Siphnos, used to chaunt;  
 Or Phrynis' airs scarce moulded into tune,  
 Beaten with many stripes, he was exil'd  
 For ruining the Muses—

'Twas befitting<sup>d</sup>,

When in the wrestling master's house they sat,  
 That the assembled youths should veil their thigh,  
 And nought unseemly show to those without.

*	*	*	*	*	*
*	*	*	*	*	*
*	*	*	*	*	*
*	*	*	*	*	*
*	*	*	*	*	*

1030

Nor might they sup upon a radish head,  
 Nor snatch the dill and parsley from their elders,  
 Nor feed on fish, or laugh indecently,  
 Nor sit with legs upon each other cross'd.

ADI. These are old tales and full of grasshoppers<sup>e</sup>,  
 Dipolians, and Cæcidas, and Bouphtonians.

in use before. Harles however imagines that it is a fragment of some lost comedy of Aristophanes, as its insertion in this place rather impedes than expedites the construction. Phrynis, mentioned in the next verse, was an effeminate Mitylenæan harper, the pupil of Aristoclides.

<sup>d</sup> The ancient Athenian legislators, Draco and Solon, created a public *censor morum*, called *σωφρονοστής*, whose chief duty appears to have consisted in superintending the manners of the youths who frequented the gymnasium and wrestling-master's school. Photius, in his lexicon, says that this officer received a drachma per diem for the discharge of this important office. This passage, containing so remarkable an account of the manners of the old Athenians, may be fairly regarded as a proof of our poet's favourable sense and love of youthful purity and good breeding. See also the finely ironical speech of Peisthetærus to Tereus under the name and figure of Epops—(Birds, 139, et seq.)

<sup>e</sup> In illustration of this and the next line, we may remark, that the Athenians, a short time before the age of Thucydides, had discontinued the ancient custom of fastening the hair gathered upon the top of the head with a golden grasshopper. (See the Knights, 1328, ὅδ' ἐκεῖνος ὀρᾷν πεπιγοφόρος, ἀρχαίῳ σχήματι λαμπρός.) The *Diipolia* were feasts of Jupiter, celebrated from the very ancient times by the Athenians, who passed a law forbidding the slaughter of oxen, on account of their great use in agriculture. But in the reign of Erectheus a certain Baulon or Thaulon (for the name is written differently by the Scholiast and Suidas), slew an ox at the Diipolia, which custom was afterwards continued on one day of this feast, thence called *Βουφόνια*. Cæcides, or Cycedes, was an old Dithyrambic poet, mentioned by Cratinus in his comedy of *Panoptæ*.

- DIC. 'Twas thus however that my discipline 1040  
 Nurtured the men who fought at Marathon.  
 But thou straight teachest them to wrap their limbs  
 In garments, so that I could hang myself  
 When one in the Panathenaic dance,  
 With buckler held before his limbs, neglects  
 Tritogeneian Pallas. Then, O youth,  
 Trusting in me, the better reason chuse,  
 So wilt thou learn to hate the forum, keep  
 From bagnios, be asham'd of what is base,  
 And burn indignant at the scoffer's jest. 1050  
 Rise from the seat to thy approaching elders<sup>f</sup>,  
 Commit no foolish action towards thy parents,  
 Nor any baseness, for thy life must show  
 The perfect image of fair Modesty.  
 Nor rush into a dancing damsel's house;  
 Lest gaping with delight upon the scene,  
 Struck by the harlot's apple, thy fair fame  
 Be ruined by the blow; nor contradict  
 Your sire in aught; nor calling him in jest,  
 Iäpetus, record what ills affect 1060  
 That reverend age by which thy youth was bred.
- ADI. By Bacchus, lad, if thou give heed to him,  
 Thou'rt like the children of Hippocrates,  
 And all the world will designate thee fool.
- DIC. Not so; but beauteous and flourishing,  
 Thou'lt shine renowned in the gymnasium.  
 Not idly prating at the bar, like those  
 Who loiter there at present; neither dragg'd  
 To litigate some cause of trifling worth.  
 But going down to the Academy, 1070  
 Beneath the sacred olives shalt thou run;  
 Thy crown a white reed, with some wise companion,  
 Smelling of bind-weed and leaf-shedding poplar,

<sup>f</sup> The ancients had so high a sense of subordination to superiors, that they regarded it as a high crime for a youth to remain seated in the presence of his elders—

Credebant hoc grande nefas et morte pium,  
 Si juvenis vetulo non assurrexerat, et si  
 Barbato cuicumque puer.—(Juv. xiii. 54.)

Sweetly disporting. In pernicious follies  
 The woman takes delight, while thou, O youth,  
 Art but a silly trifler—for consider,  
 Of modesty what are the mighty fruits,  
 To compensate for joys resign'd, boys, women,  
 Wine on the pavement dash'd, meats, drinks, and  
 laughter<sup>1</sup>;

And if depriv'd of these, what have you left 1140

Worth living for?—but let that pass—I come  
 To the necessities of nature. Thou  
 Hast sinn'd, hast lov'd, hast wanton'd, and art taken.  
 Thou'rt lost, from inability to plead.

But if thou wilt be my companion, use  
 Thy native powers, leap, laugh, think nothing base;  
 For if by chance thou'rt taken in the act,  
 Even to the husband's face deny the sin,  
 And lay the blame on Jove; for he has yielded  
 To the superior force of love and women. 1150

Can mortals then excel the gods in might?

DIC. But if he yield to thy suggestion,  
 And with a radish afterwards be plied,  
 Will he have any argument whereby  
 He may escape the name of catamite?

ADI. And if he can't—why what's the harm of that?

DIC. What greater ill can he endure than this?

ADI. What wilt thou say, if you're by me subdued?

DIC. I'll hold my tongue—what else?

ADI. Come, tell me then,  
 From what class spring the orators?

DIC. From those—  
 The catamites.

ADI. I think so too. Again, 1161  
 From whom the tragic poets?

DIC. From the same.

ADI. Thou speakest truth—and whence the magistrates?

DIC. From the same class.

ADI. And art thou conscious

<sup>1</sup> κοττάβων. See note on the Peace, v. 1012.

Thou prat'st of nothing? Now of these spectators,  
Consider who compose the greater part.

DIC. I do.

ADI. And what dost see?

DIC. By all the gods,  
The greater part of these are catamites.  
This man I know full well, and him, and him  
With the luxuriant hair.

ADI. What then wilt say? 1170

DIC. We are subdued—O crew of infamy  
Receive my cloak, for I with you take refuge.

*Enter SOCRATES and STREPSIADES.*

SOC. Is it your pleasure now to take away  
Your son, or that I teach him how to speak?

STR. Teach and chastise him, and remember that  
It is your part to give him a sharp tongue,  
Prepar'd upon one cheek for paltry suits,  
And the other for more grave affairs.

SOC. Have thou no care, and thou shalt have him back  
A dexterous sophist.

PHID. Pale, forsooth, and wretched.

SOC. Now in—

PHID. I think thou wilt repent of this. 1181

CHORUS.

We wish to tell our judges what they'll gain  
If they will aid this Chorus as they ought.  
For first, when in the spring you would renew  
Your fields, on them we'll pour the earliest rain,  
On others after. Then your teeming vines  
We will protect, that neither drought oppress,  
Nor too much moisture weigh them down—but should  
A mortal being slight us goddesses,  
Let him apply his mind, and hear what ills 1190  
He shall endure from us,—receiving not  
Or wine or other produce from the land,  
For when the olives and the vines burst forth,  
They shall be cut off—with such slings will we

Batter them down; and if we see him roofing,  
 His tiles with our round hailstones will we break;  
 If he or any of his kindred marry,  
 The whole night will we rain—so that perchance  
 To Egypt shall he wish himself convey'd<sup>k</sup>,  
 As a safe refuge from his evil judgment. 1200

# ACT IV. SCENE I.

STREPSIADES *enters, reckoning the days.*

STR. The fifth, the fourth, the third, and after this<sup>1</sup>  
 The second; then, which most of all the days  
 I dread, detest, and do abominate,  
 The first day, and the new moon next succeeds.  
 For each one in whose debt I chance to be,  
 Pledges himself to work my utter ruin,  
 When my demands are moderate and just.—  
 “Now take not this, my friend—allow me time  
 To pay the other, and remit the third.”  
 But they declare they will not thus be paid, 1210  
 Rating me for a swindler and a cheat,  
 And threaten me with judgment. Let them try,  
 For this is but of small concern to me,

<sup>k</sup> Because, according to the ideas of the ancients, it never rained in Egypt, the necessary moisture being supplied by the copious streams of the Nile. See Euripides, *Helen*, i. 3.—

Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί, κ. τ. λ.

See likewise Æschylus (*P. V.* v. 810. 850.)

<sup>1</sup> In this very humorous scene Strepsiades enters bearing on his shoulders a sack full of meal, and seeks the school of Socrates, intending to present the philosopher with the sack, and comes upon the stage expressing in soliloquy the solicitude of his mind as the waning moon reminds him of the necessity of paying the interest upon his borrowed money. The Scholiast reminds the reader that the days are to be reckoned, not from the beginning, but the end of the month; so that by πέμπτη, τετράς, τρίτη, δευτέρα, are to be understood the 26, 27, 28, 29, and then the most hateful of all, the 30th, because that was the time fixed by law for the payment of interest; and the new moon was called ἔνι τε καὶ νέα, because, as the Scholiast says, the moon ended and begun again on that day. The expression in v. 1120, θεῖς μοι πρυτανεῖν, translated above (v. 1206) “pledges himself,” is, as Hales observes, equivalent to the Roman phrase, *Sacramento cum aliquo contendere, in jus vocare aliquem, dicam alicui dicere.* See below, v. 1325-6.

If to speak well Phidippides be taught.  
 Soon shall I know, by knocking at the door  
 Of the philosopher—boy, here, boy, boy,—

SOCRATES, *entering*.

Soc. Health to Strepsiades!

STR. The same to thee ;  
 But first receive this sack—for it is right  
 To show some mark of reverence to the master.  
 And tell me if my son, whom thou of late 1220  
 Carriedst within, hath learn'd to argue yet?

Soc. He hath.

STR. O royal trick!<sup>m</sup>

Soc. So that thou may'st  
 Escape whatever process thou desirest.

STR. Tho' witnesses were present when I borrow'd?

Soc. Much more ; altho' a thousand had been by.

STR. I will cry out then with a loud-ton'd voice.  
 Alas ! go weep, O usurers, yourselves,  
 Your principal, and compound interest ;  
 For henceforth never shall you work me ill,  
 Since I have such a son brought up at home, 1230  
 Illustrious with his two-edg'd tongue—my stay,  
 The saviour of my house, and my foes' ruin ;  
 Who frees his father from his mighty ills.  
 Run in and call him to me—here, my boy,  
 Come from the house, and hear thy father's voice.

*Enter PHIDIPIDES.*

Soc. Here is the man himself.

STR. O, my dear son!

Soc. Take him, and go thy way. [*Exit Socrates.*]

STR. Oh ho, my son ;  
 How I rejoice to see thee of this hue!  
 Which first declares thee ready to deny  
 And contradict the debt—that native grace 1240

<sup>m</sup> ὦ παμβασιλει' Ἀπαιόλη. This is the reading of the MS. Lugd., by which the trick is humorously personified. Reiske proposes παιδόλη, *corruptor of youth*. Suidas has παίολη, which Bentley compares with v. 720-1 :

——— νοῦς ἀποστρεητικός  
 καὶ παιόλημ'.

Without disguise shines in thee—What say'st thou?  
 Full well I know th' unjust and evil doer  
 Would seem to be the injur'd—on thy face  
 Appears the Attic look—now therefore save,  
 Since thou hast ruin'd me.

PHI. What fearest thou?

STR. The old day, and the new.

PHI. What day is that?

STR. 'Tis when they threaten to lay down the pledge  
 In court against me.

PHI. Plague on the deposits!  
 For one day never can be two.

STR. It cannot?

PHI. How should it be? unless indeed at once 1250  
 A woman could be made both old and young.

STR. Yet so it is decreed.

PHI. But then, I think,  
 They know not rightly what the law imports.

STR. And what imports it?

PHI. That old Solon was  
 Kindly intention'd towards the populace.

STR. But this is nothing to the old and new day.

PHI. He therefore fix'd the summons for two days,  
 That the new moon might see the pledges given.

STR. Why then the old one add?

PHI. O simpleton!  
 That the defendants, when they came to judgment,  
 Might, by a willing composition, end 1261  
 Their strife—if not, they were from earliest dawn  
 On the new moon tormented by the suit.

STR. Then wherefore do not the authorities  
 Receive deposits when the moon is full?  
 But on the last and first?

PHI. To me they seem  
 To act like gluttons, that they may devour<sup>n</sup>  
 Quickly as possible, the money pledg'd,  
 By one day they anticipate the sum.

<sup>n</sup> ὅπερ οἱ προτένθαι—literally to do as lickfeasts. Gloss. προτένθης ὁ λίχνος.  
 λαιμαργός in Latin, *prægustator*.



STR. [*To the spectators.*]

Ill-fated men! why sit you there like blockheads, 1270  
 By whom our wisdom thrives, mere numbers, stones,  
 Cattle, and heap'd up jars!—how joyfully °  
 Should I chaunt out th' encomiastic hymn  
 In praise of this my offspring and myself!  
 “O blest Strepsiades, how wise art thou,  
 And what a son thou nourishest! my friends,  
 And townsmen of my tribe, will call me blest,  
 Whenever thy orations gain a cause.”  
 But first I wish to enter and regale thee.

## SCENE II.

STREPSIADES, PHIDIPPIDES, PASIAS *with a witness*<sup>p</sup>.

PAS. [*To them*] Then ought a man to throw away his goods?  
 By no means—but 'twere better far to wear 1281  
 A brow not redden'd with the hue of shame  
 Than be embarrass'd—for my money's sake  
 When into court I drag thee as a witness,  
 I shall become my fellow-tribesman's foe,  
 Yet I by no means will disgrace my country,  
 Long as I live; but cite Strepsiades.

STR. Who's this?

PAS. To answer at the old and new.

STR. I call you to bear witness that he names  
 Two days for my appearance—what's your claim? 1290

PAS. For the twelve minæ which thou borrowedst  
 To buy the spotted horse.

STR. A horse? d'ye hear,

Who all know that I hate the equestrian art?

PAS. And by the gods thou swearest to repay them.

° *πρόβατ' ἄλλως, ἀμφοριῆς νενησμένοι*. Instead of this last word, it is probable that Aristophanes wrote *νενασμένοι*, *flowing out with rottenness*: from the verb *νάω*, *fluo*, *difflo*.

<sup>p</sup> The creditor, Pasias, here enters with his witness, to demand the money lent to Strepsiades; who expels them with violence, having first endeavoured to puzzle them with philosophical and grammatical trifling. Then follows the choral ode, in which the poet declares to the audience his own opinion of the pernicious and ingenious nature of the Socratic doctrine; and prepares the way for the *dénouement* of this admirable comedy.

STR. 'Twas so, by Jove—for then Phidippides  
Knew not of this irrefragable logic.

PAS. On this ground think'st thou to deny the debt?

STR. What other fruit can I draw from the doctrine?

PAS. And will you swear this by the gods, when I  
Command you to reply on oath?

STR. What gods? 1300

PAS. Jove, Hermes, Neptune.

STR. Now, by Jupiter,  
I'd give three oboli if thou would'st swear.

PAS. Perdition take thee for thine impudence!

STR. 'Twere well to rub this fellow o'er with salt.

PAS. How thou deridest me!

STR. 'Twill take six gallons.

PAS. Not thus by the great Jove, and all the gods,  
Shalt thou still mock me with impunity.

STR. I'm wondrously delighted with your gods.  
And Jove, by whom you swear, is to the wise  
Only a laughing stock.

PAS. For this, be sure, 1310  
Thou shalt in time to come make full amends.  
But tell me, yea or nay, wilt thou repay  
The money, and dismiss me with thine answer.

STR. Be quiet now—for I will straight reply  
To your demands— *[goes in.*

PAS. What think you he will do?

WIT. I think he will repay it.

STR. *[re-entering]* Where is he  
Who summons me to render money back?  
Say, what is this?

PAS. What is't? a kneading trough.

STR. And is it thou demandest money back?  
I will not give an obolus to him 1320  
Who'er would make a flour-hutch masculine<sup>a</sup>.

PAS. Thou wilt not give it back?

STR. Not to my knowledge;

<sup>a</sup> ὅστις καλέσσει κάρδοπον τὴν καρδόπην. This quibble, depending upon the masculine and feminine termination, cannot be rendered in English. The French translator says, "Un homme qui appelle une merlisse un merle." In v. 1323, the

Will you not therefore cease, and from the door  
Straightway decamp?

PAS. I go, and be assur'd

I will forthwith put in security  
To prosecute; as I'm alive, I will.

STR. And throw it all away, besides the twelve;  
I would not have thee suffer such a loss,  
Tho' simply thou miscall'st a kneading trough.

*Enter AMUNIAS.*

AMU. Oh me! oh me!

STR. Ho there!—who is't that shouts?

One of the deities of Carcinus<sup>r</sup>? 1331

AMU. What?—who I am, desirest thou to know?

A man of hapless fate—

STR. Then go thy way.

AMU. O cruel deity!—O fates that dash'd  
My coursers' pride, and broke my chariot wheels!  
O Pallas, how hast thou destroy'd me!

STR. Say,

What evil hath Tlepolemus e'er done thee?

AMU. Rally me not, my friend; but bid thy son  
Repay the money that he borrowed,  
Especially in this my time of need.

STR. What money's this? 1340

AMU. The same which he has borrow'd.

STR. I think indeed thou art in evil plight.

AMU. In truth I fell while urging on my steeds.

STR. Why triflest thou, as if about to fall

word ἀπολιταργεῖς is derived by the Scholiast from λίτη, a synonym of ἡ θύρα; or it may be from λίαν and ἔργον. Aristophanes uses it again in *The Peace*, (v. 561.)

<sup>r</sup> Carcinus, the tragic poet, appears to have introduced in some one of his plays, certain demons or gods, uttering lamentable strains. Hence our poet, when Amunias exclaims in these melancholy tones, makes Strepsiades facetiously ask whether any of the gods of Carcinus had spoken? The poet Carcinus was at all times a mark of Aristophanes' ridicule—we must therefore conclude that by *the gods of Carcinus* are meant his tragedy heroes, not his sons; although the two lines beginning, ὦ σκληρὸν δαῖμον, are probably taken from *thē Licymnius*, a play of Xenocles, the son of Carcinus. Licymnius was the brother of Alcmena, accidentally slain by Tlepolemus, the son of Hercules. (The story is related by Homer, Il. B. 653, sqq.; and by Pindar, Ol. vii. 38.)

From thy right understanding? <sup>s</sup>

AMU. Is it trifling,

If I desire to have my money back?

STR. Thou canst not be of sober mind.

PA. How so!

STR. To me thou seem'st like one with shaken brains.

AMU. And thou, by Mercury, like to be summon'd  
Before the court, if thou wilt not refund. 1350

STR. Now tell me, thinkest thou whene'er it rains  
That Jove pours down new streams, or that the sun  
Draws the same water up again from earth?

AMU. I neither know nor care which way it is.

STR. How then canst thou be worthy to receive  
The money, void of meteoric lore?

AMU. But pay at least my money's interest,  
If thou art scant.

STR. What beast is this same interest?

AMU. What is it else, but that each month and day  
Still grows the money with the growth of time? 1360

STR. Thou sayest well—what then? think'st thou the sea  
Is more capacious now than erst it was?

AMU. Not so, by Jove, but of an equal bulk.  
For 'tis not right that it should larger grow.

STR. But when, O wretch, so many rivers' tide  
Flow towards those waves that ne'er become more full;  
Seek'st thou to make thy money more abundant?  
Wilt thou not flee the house?—bring me the whip?

AMU. I summon you to witness this assault.

STR. Hence—wherefore tarriest? wilt thou not move, 1370  
O branded horse?

<sup>s</sup> There is an ambiguity in this line of the original, which may either be read *ἀπ' ὄρου*, or *ἀπὸ νοῦ*. If we imagine Strepsiades to use the words in the former sense, he uses, according to the Scholiast, a proverbial expression applied to an unskilful man, and alludes doubtless to the preceding line of Amunias, which also may be taken in a double sense, but which Strepsiades understands literally of being thrown out of his chariot—"ἀπ' ὄρου καταπεσών," says the French translator with clear conciseness, "tomber de dessus un âne," and "ἀπὸ νοῦ καταπεσών, tomber en démenée.... Il est fort difficile," as he truly adds, "de ne pas prêter à l'équivoque en prononçant les mots ἀπ' ὄρου and ἀπὸ νοῦ," and expresses both senses in his translation, "*tu sera tombé en démenée de dessus quelque âne.*"

AMU.

Is not this violence?

STR. Wilt thou not stir? or must I goad thee on,  
 Prick'd like a chain-drawn steed beneath the buttock?  
 Fliest thou? I was about to make thee move  
 On thine own wheels dragg'd by thy chariot pair.

[*Exeunt.*]

CHORUS.

And this it is to love pernicious things;  
 For the old man with this desire possess'd,  
 Would steal the money which he borrowed.  
 Nor can it be but that the sophister  
 Shall suddenly this day receive the meed 1380  
 Of all his evil machinations.  
 For soon I deem he will lament to find  
 What erst he ask'd, a son whose eloquence  
 Could plead 'gainst law by contrary opinions,  
 Subduing all with whom he might converse,  
 Tho' what he spoke were altogether bad.  
 And now perchance he'll wish him to be dumb.

## ACT V. SCENE I.

*Enter STREPSIADES driven in by PHIDIPPIDES.*

STR. Ho! neighbours, kinsmen, and compatriots, help—  
 Give me all aid against these furious blows.  
 Ah me! my head and shoulder—wicked wretch, 1390  
 Beat'st thou thy father?

PHID.

Even so.

STR.

You see

He owns to striking me.

PHID.

Indeed I do.

STR. O execrable parricide and burglar!

PHID. Again abuse me, yea, and more than this—

For know you not that I love obloquy?

STR. Infamous wretch!

PHID.

With roses sprinkle me.

STR. Thou beat'st thy sire.

PHID.

Yes, and, by Jove, I'll prove

That it was justly done.

STR. O thou most impious!

How can it e'er be just to beat a father?

PHID. I'll show; and will prevail in argument. 1400

STR. Wilt thou prevail in this?

PHID. Most easily.

Choose which of the two arguments thou'lt have.

STR. What arguments?

PHID. The better or the worse.

STR. By Jove, thou wretch, I've taught thee to oppose

Justice and reason, if thou canst make out

That it is right and proper for a father

To suffer castigation from his sons.

PHID. Yes, and I trust so clearly to convince thee,

That ev'n thyself shalt not have aught to answer.

STR. And yet I fain would hear what thou wilt say. 1410

# CHORUS.

Old man, 'tis thy part to provide the means

That may subdue thy son, since he, unless

Relying on some other, had not been

Thus arrogant; but sure there is some stay

Whercon his boldness leans—for the man's pride

Is evident; but thou must tell thy friends

Whence first this strife began. Do it, thou must.

STR. How we began this war of obloquy

I will declare.—When we were banqueting,

As ye well know, then first I bade him take 1420

The lyre and sing an ode Simonides

Compos'd upon the fleecing of the ram<sup>t</sup>.

But straight he answer'd, that 'twas obsolete<sup>u</sup>

To harp and sing at table like a woman

Grinding her roasted barley.

PHID. Should'st thou not

<sup>t</sup> Phidippides had been commanded by his father to comply with the custom established at banquets, to take his lyre and sing a scolium of Simonides on the fleeced ram. According to the Scholiast the ode began thus, ἐπὶ ξαθ' ὁ Κριὸς οὐκ αἰεκέως—now this ram, he adds, was an Æginetan wrestler.

<sup>u</sup> This answer of Phidippides probably alludes to the well-known passage in

Forthwith be beat and kick'd, who bad'st me chirp  
As though thou entertainedst grasshoppers?

STR. He said the same forsooth within as now,  
Adding moreover, that Simonides  
Was but a sorry poet. Scarce could I 1430  
Restrain myself, yet so I did at first;  
But then I bade him take a myrtle wreath  
And sing me o'er some strain of Æschylus,  
Then he immediately began—" 'Tis well,  
I Æschylus the first of poets deem,  
Yet full of sound, unpolish'd, harsh, bombastic."  
And how then, think you, was my choler mov'd?  
Yet with suppress'd emotion, "Sing me now,"  
I said, "Some newer and more sprightly strain."  
Then straight he sang one of Euripides, 1440  
In which (O Hercules, avert the shame!)  
A brother weds his sister uterine.  
No longer I refrain, but straight attack him  
With many base reproaches; then we fall  
To wordy conflict, as 'twas like we should.  
Then he leaps on me, beats me to the ground,  
And crushes me almost to suffocation.

PHID. Was it not justly done? since thou wilt not  
Euripides, that best of poets, praise?

STR. The best of poets, he! what shall I call thee? 1450  
But I shall be again chastis'd.

PHID. By Jove,  
You will, and justly too.

Euripides (*Medea*, 193), so beautifully paraphrased by Johnson, *σκαιοῦς δὲ λέγων, κούδεν τι σόφους, κ. τ. λ.*—

The rites deriv'd from ancient days,  
With thoughtless reverence we praise.

Compare Ovid, *Met.* xii. 155, sqq.—

Discubuere toris procures ———  
Non illos citharæ, non illos carmina vocom,  
Longave multifori delectat tibia buxi.

The song which he afterwards chooses to sing from this tragic poet, whom Aristophanes always censures for the introduction of his criminal heroines, is taken, according to the Scholiast, from the tragedy of Æolus, whose son, Macareus, is brought upon the stage in the act of murdering his sister, Canace.



STR.

But justly, how?

Since I, O shameless man, have nurtur'd thee,  
 And from thine earliest lisp knew all thy thoughts.  
 If thou said'st *Bryn*, straightway I gave thee drink—  
 And if *mamma*, I came and brought thee bread.  
 Preventing thy worst need by bearing thee  
 Behind the door myself. And now, although  
 I cry aloud my dire necessity,  
 Thou wilt not deign, O wretch! to bear me forth, 1460  
 But here I'm chok'd with efforts to restrain me.

CHO.

The juniors' hearts will leap with eagerness  
 To hear his speech, I deem. If only he  
 Can justify such deeds by argument,  
 We will engage to purchase old men's skins  
 For less than a chick pea. 'Tis now thy part,  
 Mover and agitator of new doctrines,  
 To seek some means by which it shall appear,  
 That what thou say'st is just.

PHID.

How sweet it is

With new and proper subjects to converse, 1470  
 If we can slight establish'd ordinances!  
 When first I turn'd my mind to horsemanship,  
 I scarce could speak three words without a blunder.  
 But now, since wean'd by him from these pursuits,  
 Vers'd in the subtleties of speech and thought,  
 I think to prove it just to beat a father.

STR.

Ride on, by Jove, since I had better nourish  
 Two pair of chariot steeds than thus be maul'd.

PHID.

I now return to that part of my speech  
 Whence you compell'd me to break off, and first 1480  
 This will I ask—Hast thou e'er beaten me  
 While yet a boy?

STR.

Yes, out of care and kindness.

PHID.

Then tell me, is it not full just that I  
 Should beat thee, as a proof of my good will?  
 Why should thy body be exempt from strokes,  
 And mine not so? I too am free as thou.  
 If children weep, think'st thou the sire should not?  
 But thou wilt say, this is the lot of youth.

And I will answer, old men are twice boys.

'Tis much more fitting they should weep than youths,  
By how much less 'tis proper that they err. 1491

STR. But it is nowhere by the law decreed  
That any father should endure such treatment.

PHID. Was not the man who first laid down this law,  
And by his eloquence caus'd those of yore  
To follow it, even such as thou and I?  
And wherefore may not I as justly frame  
A law, which shall in aftertimes permit  
Our sons to beat their fathers in return?  
The blows we got or ere the law was made, 1500  
We count for nothing, and allow ourselves  
To have been beaten with impunity.  
Survey the cocks, and other animals,  
How on their fathers they revenge themselves;  
And wherein are they different from us,  
Save that decrees they write not?

STR. Why then, since  
You imitate the cocks in everything,  
Eat you not dung and sleep upon a perch?

PHID. 'Tis not the same thing, friend, and Socrates  
Would not esteem it right.

STR. Then beat me not, 1510  
Or else hereafter thou wilt blame thyself.

PHID. Why so?

STR. Since 'tis my part to punish thee,  
And thine to beat thy son when he is born.

PHID. But if that never happens, must I still  
Lament in vain, and thou till death deride me?

STR. To me, my friends, he seems to speak what's just;  
And thou in moderation should'st concede.  
For if we act unwisely, 'tis but right  
That we should weep.

PHID. Consider now besides  
Another reason.

STR. No, for I am lost. 1520

PHID. And then perchance thou wilt not take amiss  
What thou hast suffer'd.



PHID. Keep this contemptuous trifling to thyself. [Exit.

STR. Alas, my folly!—how was I possess'd,  
 Rejecting even the gods for Socrates!  
 But, O dear Mercury, be not enrag'd,  
 Nor quite confound, but have compassion on me,  
 Who have been brought to madness by this prating.  
 Be thou my counsellor, if I should cite them;      1561  
 Or what thou thinkest right for me to do,  
 Thou rightly urgest not to go to law,  
 But burn the house as quick as possible  
 Where they confabulate. Come hither Xanthias,  
 Come forth and bring a ladder and an axe,  
 Then mounting to the philosophic school,  
 Hurl down the roof, if thou dost love thy master,  
 Until thou cast the house upon their heads.  
 Let some one bring to me a lighted torch,      1570  
 And I will be reveng'd on some of them  
 This very day, with all their arrogance.

## SCENE II.

STREPSIADES, SOCRATES, *and* Two DISCIPLES.

DI. 1. Alas, alas!

STR.                      It is thine office, torch,  
 To burn with mighty flame.

DI. 1.                      What dost thou, man?

STR. What do I? what, but with the house's beams  
 Hold subtle disputation?

DI. 2.                      Who, alas!

With fire consumes the dwelling?

STR.                      He it is

Whose cloak thou hast purloin'd.

DI. 2.                      Thou wilt destroy us.

STR. That very thing I wish, unless the axe  
 Betray my hopes, or I first tumble down      1580  
 And dislocate my neck.

attributes of Jove. See Schol. ad Vesp. 617). This probably was done by the philosopher as a sort of compensation for having expelled Jupiter (*τὸν Δία*) from his mythological system.

Soc.                      Thou on the roof,

Tell me, what dost thou?

**STR.** On the air I tread y,

And scorn the sun.

Soc. Oh wretched me, I choke!

CHO. And I, ill-fated, shall be burnt alive.

STR. True ; for whence learn'd ye to despise the gods,

And look upon the mansion of the moon?

[*To Xanthias.*] Pursue, strike, hurl them down for many reasons—

But chief for that thou know'st how they have held  
The gods in scorn.

CHO. Come, my companions, hence,

Our choir have sung sufficiently to-day. 1590

<sup>y</sup> This line was used before by Socrates (v. 227.)

THE FROGS.

## DRAMATIS PERSONÆ.

XANTHIAS, SERVANT OF BACCHUS.

BACCHUS.

HERCULES.

A DEAD MAN.

CHARON.

CHORUS OF FROGS.

CHORUS of those initiated into the Eleusinian Mysteries. Χορὸς  
μυστῶν. R.

ÆACUS.

FEMALE SERVANT OF PROSERPINE.

VINTRESSES.

EURIPIDES.

ÆSCHYLUS.

PLUTO.

*The Scene of this Play is laid in the Infernal Regions.*



# PRELIMINARY OBSERVATIONS

UPON

## THE FROGS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

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THIS CELEBRATED COMEDY, THE SECOND IN WHICH EURIPIDES IS SO SEVERELY BANTERED, WAS ACTED IN THE TWENTY-SIXTH YEAR OF THE PELOPONNESIAN WAR, THE THIRD OF THE XCIIIRD OLYMPIAD (A. C. 405 ; SEE V. 418,) THE SAME YEAR WITH THE NAVAL FIGHT AT ARGINUSÆ IN CARIA (SEE BRUNCK'S NOTE ON V. 191,) UNDER THE ARCHON CALLIAS, WHO SUCCEEDED ANTIGINES, AS APPEARS FROM A SCHOLIAST, WHO ALSO INFORMS US THAT IT GAINED THE PRIZE AT THE LENÆAN GAMES, OVER THE MUSES OF PHRYNICUS, AND THE CLEOPHON OF PLATO. DICEARCHUS INFORMS US THAT IT WAS PLAYED A SECOND TIME (REDEMANDÉE, BRUMOY,) A GREAT TESTIMONY TO ITS SUPERIOR MERIT.

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THE play of the Frogs turns upon the decline of the tragic art—Euripides was dead, so were Sophocles and Agathon ; there remained none but second-rate tragedians. Bacchus misses Euripides, and wishes to fetch him back from the infernal world. In this he imitates Hercules, but though equipped with the lion-hide and club of that hero, he is very unlike him in character ; and as a dastardly voluptuary, gives rise to much laughter. Here we may see the boldness of the comedian in the right point of view ; he does not scruple to attack the guardian god of his own art, in honour of whom the play was exhibited. It was the common belief that the gods understood fun as well, if not better, than men. Bacchus rows himself over the Acherusian lake, where the frogs pleasantly greet him with their unmelodious croaking. The proper Chorus, however, consists of the shades of the initiated in the Eleusinian mysteries, and odes of wonderful beauty are assigned to them—Æschylus had at first assumed the tragic throne in the lower world, but now Euripides is for thrusting him off it. Pluto proposes that Bacchus should decide this great contest. The two poets, the sublimely wrathful Æschy-

lus, the subtle vain Euripides, stand opposite each other and submit specimens of their art; they sing, they declaim against each other, and all their features are characterized in masterly style. At last a balance is brought, on which each lays a verse; but let Euripides take what pains he will to produce his most ponderous lines, a verse of Æschylus instantly jerks up the scale of his antagonist. At last he grows weary of the contest, and tells Euripides he may mount into the balance himself, with all his works, his wife, children, and Cephisophon, and he will lay against them only two verses. Bacchus, in the mean time, has come over to the cause of Æschylus, and though he had sworn to Euripides that he would take him back with him from the lower world, he despatches him with an allusion to his own verse from the *Hippolytus*—

ἡ γλῶσσ' ὁμώμοκ', Αἰσχύλον δ' αἰρήσομαι

Æschylus, therefore, returns to the living world, and resigns the tragic throne to Sophocles during his absence.

The scene at first lies in Thebes, of which place both Bacchus and Hercules were natives; afterwards the stage, though Bacchus has not left it, is transformed at once into the hither shore of the Acherusian lake, which was represented by the sunken space of the orchestra, and it was not till Bacchus landed on the other end of the logéum, that the scenery represented the infernal regions, with the palace of Pluto in the back-ground. Let not this be taken for mere conjecture; the ancient Scholiast testifies as much expressly.

As I have before observed, this is the second piece in which Aristophanes attacks Euripides. In the *Feast of Ceres* he is exhibited as a man subtle and cunning, in the *Frogs* he is satirized principally as a poet. Without entering here into discussions purely conjectural, and incapable of satisfying my readers, I will merely observe, that the comic poet hated the tragedian, either as being the friend of Socrates, or in consequence of having had some dispute with him, or probably because, as the ancient proverb informs us, one learned man cannot endure another. This hatred is apparent in many of his comedies. In the composition of this play, Aristophanes had also another object in view, namely, to criticise the government of Athens for its great weakness in allowing slaves, strangers, and even persons of infamous character, to be admitted into the rank of citizens, and often into the first classes of society; and as these persons were generally present at the exhibition of his comedies, it was principally on their account that he wished to ridicule the new maxims of government. The poet always had this end in view, and we see him

proceeding towards it with the brilliant *cortége* of all those accessories with which his fruitful imagination furnished him ; and this object he had more at heart than to ridicule Euripides, who is no more the principal subject of the *Frogs* than Socrates is of the *Clouds*. We must never forget, in reading Aristophanes, that he wrote as much for the improvement as for the amusement of the people ; and no one more fully understood the art of pleasing them, or could better adapt his ideas to their feelings. By means such as these, he endeavoured to make the volatile Athenians thoroughly sensible of the truths upon which depended their glory and their happiness. During his time they were extremely jealous of their liberty, well instructed in public affairs, and the most enlightened critics of their own language, of which they understood all the beauties and niceties ; and the applause he received from them was consequently well founded, and granted with great judgment.

The comedy of the *Frogs* is written with much care, its style clear and full of imagery, the dialogue very lively, and the interest well kept up—Aristophanes speaks in it of Æschylus and Euripides, as the learned have ever since spoken of them ; and it seems as if the contemporaries of these great men, as well as posterity, had agreed only to designate them according to the order of the time when they appeared upon the theatre of Athens, without decidedly pronouncing which of them ought to hold the first rank.



# THE FROGS.

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## ACT I. SCENE I.<sup>a</sup>

*Enter XANTHIAS (riding upon an ass) and BACCHUS.*

XAN. MAY I repeat aught of th' accustom'd sayings,  
At which, O master, the spectators still  
Are wont to laugh?

BAC. Thou may'st, by Jupiter,  
Except "I am weigh'd down"—beware of this—  
For it excites but indignation now<sup>b</sup>.

XAN. No other witty saying?

BAC. Yes, except  
"How I'm oppress'd!"

XAN. What then? may I relate  
That story altogether ludicrous?

BAC. By Jove, you may, and boldly; take but care  
You say not that.

XAN. What?

BAC. How you shift the load, 10  
Desirous to relieve o'erburden'd nature.

<sup>a</sup> The scene of the first act, according to Hopfner, is placed in the way leading to Orcus; Bacchus enters in a saffron robe, with a lion's skin on his shoulders, and buskins on his legs, holding a club—Xanthias, his servant, is borne on an ass, and carries on his shoulder bundles suspended from a wooden frame, and through this, as well as the next scene, he frequently moves and touches. The design of Bacchus is to bring up Euripides from the infernal shades, the road to which he had previously been taught by Hercules.

<sup>b</sup> πάνυ γὰρ ἔστ' ἤδη χολή. There is great diversity of reading here, some editions giving χολή, and others σχολή. Dawes, who proposes the latter, renders the words, *omnino enim jam vacat*. Brunck's version is, *jam enim planè satiety me cepit*, taking χολή in the sense of the Homeric κόρος, satiety. (See Il. N'. 636; T'. 221.)

XAN. Nor that, while I sustain so great a fardel,  
If no one take it down, I shall explode?

BAC. Nor that, I beg, unless when I'm to vomit.

XAN. Then to what end should I these vessels bear,  
If nothing I may do which Phrynichus<sup>b</sup>  
Was wont, and Lycus and Amipsias,  
To vessel-bearing slaves in comedy<sup>c</sup>?

BAC. Now do it not, for oft as I behold  
One of these tricks, I go away more aged 20  
Than by a year.

XAN. O my thrice wretched neck,  
To be oppress'd and say nought laughable!

BAC. And is not this mere wanton insolence,  
When I, who'm Bacchus, offspring of a cask<sup>d</sup>,  
Myself trudge on laboriously on foot,  
But him have carried, that he may not bear<sup>e</sup>,  
An irksome load.

XAN. And dont I bear it then?

BAC. How canst thou bear it, who thyself art carried?

XAN. Nay, I am bearing this.

<sup>b</sup> Phrynichus was a comic poet, contemporary with Aristophanes. His *Comastæ* gained the first prize in competition with the *Birds* of our author; and the first comedy of the *Clouds* was adjudged inferior to the *Comus* of Amipsias, mentioned in the next line with Lycus, who was a frigid comic poet, nine of whose plays are enumerated by Fabricius, in his *Bibliotheca Græca*. He is also mentioned by Suidas, who quotes this passage of Aristophanes.

<sup>c</sup> This line, which Dindorf rejects as not having been written by Aristophanes, is, according to the Scholiast, begun in three different ways—*σκεῖν φέρουσιν*—*σκευηφοροῦσιν*—and *σκευοφοροῦσιν*.

<sup>d</sup> *νὸς Σταμνίου*. This is said *παρ' ὑπόνοιαν*, instead of *νὸς Διός*. Bacchus is thus called, because wine is kept in casks or pitchers; whence Theophrastus, in his second book on plants, speaks of *οἶνος κατεσταμνισμένος*, *wine laid up in jars*.

<sup>e</sup> *ἵνα μὴ ταλαιπωροῖτο, μὴδ' ἄχθος φέροι*. The occurrence of the optative mood in this line instead of the subjunctive, is so rare and approaching to a solecism, that Brunck emends the passage, although against the authority of four manuscripts, by giving the verb in the subjunctive mood—

*ἵνα μὴ ταλαιπωρῇ τε μήτ' ἄχθος φέρῃ*.

(See Valpy's *Greek Exercises*, appendix, p. xc., where Dr. Tate, master of Richmond school, in his note to the sixth canon of Dawes, endeavours to solve the difficulty by giving to the verbs *βαδίζω*, *πονῶ*, and *ὄχῶ*, a past as well as present time—"I, the mighty Bacchus, *have been* trudging on foot, while I have had this fellow well mounted, that he *might* feel no fatigue").

BAC.

After what fashion?

XAN. Right grievously.

BAC.

Bears not the ass this load 30

Which thou hast got?

XAN.

Not that indeed which I  
Possess and carry; no, by Jove.

BAB.

But how

Bear'st thou, who by another art upborne?

XAN. I know not; but this shoulder is weigh'd down.

BAC. Since then thou say'st the ass not profits thee,

Do thou in turn take up and bear the ass.

XAN. Oh me, ill-fated! at the naval fight<sup>f</sup>Wherefore was I not present?—then had I  
Afforded thee long cause of lamentation.

BAC. Descend, wretch, for I'm coming near this door, 40

To which I first was to direct my steps.

Boy, boy, I say, boy!

## SCENE II.

*Enter HERCULES.*

HER.

Who knocks at the door?

How like a centaur, whosoe'er he be<sup>g</sup>,

He leaps against it! tell me what's the matter?

BAC. Boy.

XAN.

What is it?

BAC.

Did you not notice—

XAN.

What?

<sup>f</sup> This question of Xanthias alludes to the famous sea-fight at Arginusæ, a city of the Æolian territory, in which the Lacedæmonian fleet was destroyed by Conon, the Athenian general; and the slaves who had been present and given their assistance on that occasion, received their liberty as a reward (about 395, B. C., ten years after an end was put to the Peloponnesian war by the taking of Athens by Lysander.) See the Scholiast, and the note on v. 210.

<sup>g</sup> ———— ὡς κενταυρικῶς  
ἐν ἡλᾷ θ' ὅστις;

The idea of the centaur, as Bergler observes, is uppermost in the mind of Hercules, on account of his combat with that race. The Scholiast observes rather enigmatically upon the word κενταυρικῶς, that it is written instead of *softly* (μαλακῶς), for Hercules speaks ironically, since Bacchus is soft and delicate.



BAC. How much he dreaded me?

XAN. Rave not, by Jove.

HER. Indeed, by Ceres, I cannot but laugh;  
Although I bite my lips—nathless I laugh.

BAC. O sir, approach, for I've some need of thee.

HER. But I'm not able to shake off the laughter, 50  
Seeing the lion's hide a saffron robe<sup>h</sup>  
O'erhanging; what is meant by this? for what  
Are the cothurnus and the club united?  
Where in the world have you been sojourning?

BAC. I've been embarked on board the Clisthenes<sup>i</sup>.

HER. And fought at sea?

BAC. Yes, and besides have sunk  
Some twelve or thirteen of the enemy.

HER. You?

BAC. By Apollo.

HER. After that I woke<sup>k</sup>.

BAC. And then, as I was reading to myself,  
Th' Andromeda on ship-board, suddenly 60  
A wish attack'd my heart—how strongly think'st thou?

HER. A wish? how great?

BAC. Of Molon's magnitude.

HER. For woman?

BAC. No, indeed.

HER. Then for a boy.

BAC. By no means.

HER. For a man, then?

BAC. Appatap!

HER. Were you with Clisthenes?

<sup>h</sup> This robe of saffron hue was, according to the Scholiast, the distinctive habit of Bacchus—*Διονυσιακὸν φόρημα*. It was also the dress of illustrious females. Spanheim quotes Lucian describing Hercules as clothed in a saffron robe and carding wool in the service of Omphale. The cothurnus also was a kind of sandal or buskin worn by women, to which he joins the club for the sake of exciting laughter.

<sup>i</sup> He speaks here of the effeminate Clisthenes, as if he were a vessel bearing that name.

<sup>k</sup> In these words Hercules facetiously signifies his disbelief in the wonderful tales related by Bacchus of his heroic deeds, which he had just been relating. They will probably remind the English reader of honest John Bunyan's "So I awoke, and behold it was a dream."

- BAC. Deride me not,  
O brother, for I am but ill at ease.  
Such a desire torments me.
- HER. Of what sort,  
My darling brother?
- BAC. That I cannot tell ;  
Yet I will show thee in a parable.  
Hast thou e'er suddenly desir'd some broth ? 70
- HER. Some broth ! eftsoon ; ten thousand times at least.
- BAC. Tell I this plainly, or some other way  
Shall I declare it ?
- HER. Not of broth, indeed,  
For well I comprehend it.
- BAC. Such desire  
E'en of the dead Euripides, devours me.  
And none of mortal race shall e'er dissuade me  
From coming at him.
- HER. What, to hell beneath !
- BAC. Aye, and by Jove, if aught be lower still.
- HER. With what intent ?
- BAC. I want a clever poet, -  
For such there are no longer—those that live 80  
Are wretched.
- HER. What ? does Iophon not live <sup>1</sup> ?
- BAC. This is the only good thing left—if this  
Be so indeed—for how the matter is  
I don't quite know.
- HER. Then must not Sophocles,  
Who's prior to Euripides, be ta'en,  
If needs must be that you take one from thence ?
- BAC. Not till I've taken Iophon apart  
And sounded him, what without Sophocles  
He can achieve. Besides, Euripides  
Being so crafty, would attempt to fly <sup>m</sup> 90

<sup>1</sup> Iophon was son of Sophocles and Nicostrata, who enviously traduced his father, endeavouring to prove him mad, and reciting the paternal tragedies as if they were his own.

<sup>m</sup> *κἀν ξυναποδρᾶναι δεῖρ' ἐπιχειρήσειέ, μοι.* Brunck proposes to amend this passage *ἐπιχειρήσειεν ἄν*, the optative, as he contends, absolutely requiring the

Hither with me, while th' other's easy here  
And there alike.

HER. But where is Agathon?

BAC. He's gone away and left me—a good poet<sup>n</sup>,  
And to his friends an object of regret.

HER. Whither on earth's the wretched fellow gone?

BAC. Gone to the banquet of the blest.

HER. And where  
Is Xenocles?

BAC. Let him be hang'd, by Jove.

HER. And where Pythangelus?

XAN. [*aside.*] Concerning me  
No mention's made, altho' my shoulder is  
So desperately rubb'd.

HER. Are there not then 100  
Some other striplings here, who have compos'd  
More than ten-thousand tragedies, and prate  
More by a stadium, than Euripides?

BAC. These are small vine shoots, chatterers, mere mu-  
seums<sup>o</sup>

Of swallows, such as have corrupted art,  
Who disappear if they but gain a chorus<sup>p</sup>,

particle to prevent a solecism. Invernizius, however, censures this alteration as unnecessary, and adopts the common reading. The French translator follows the same, and renders this passage, “D’ailleurs, Euripide, fin comme il est, ne manquera pas de vouloir me suivre.”

<sup>n</sup> ἀγαθὸς ποιητῆς—a pun upon the name of Agathon, the sweetness of whose style is again commended in the Thesmophoriazusæ (v. 52), ὁ καλλιπής Ἀγάθων. Xenocles, who is mentioned two lines below, was, according to the Scholiast, son of Carcinus, and an unpolished allegorical poet. It appears that there were two of this name. *Pythangelus* was also a tragic writer of the same character, whom Hercules ranks with the chattering youths who are continually uttering their flimsy compositions.

<sup>o</sup> These contemptuous expressions applied by Aristophanes to the little poets of his time, are taken from the *Alcmena* of Euripides, (ap. Schol.)—

πολὸς δ' ἂν εἴρπε κισσὸς, εὐφνὴς κλάδος,  
χελιδόνων μουσεῖα.

The metaphor is taken from their branches wanting juice, and from the Thracian swallow wearying the hearers with her incessant voice.

<sup>p</sup> ἅπαξ προσσορήσαντα τῇ τραγῳδίᾳ. That is, are so overjoyed that they know not where they are, but disappear with delight (φροῦδα ἀφανῇ ὑπὸ τῆς χάρᾱς. Schol.) The wealthy Chorus was said χορὸν εἰδόναι to the poet, who

Wafting with prosperous gale to tragedy.  
 But should you seek for a prolific poet,  
 Who might give utterance to a generous saying,  
 You would not find one such.

HER. Prolific, how? 110

BAC. One who'd produce such swelling words as these:—  
 "Æther the dome of Jove," or, "foot of time"<sup>1</sup>,  
 Or, "that the mind had not engag'd itself  
 By sacred obligations, but the tongue  
 Took a false oath, without the mind's consent."

HER. Do these delight you?

BAC. Yes, with more than madness.

HER. Deceitful are they; so thyself must think.

BAC. Dwell not in my mind, for thou hast a house<sup>2</sup>.

HER. And yet to me they seem entirely bad.

BAC. Teach me to sup<sup>3</sup>.

XAN. But there's no talk of me. 120

BAC. But wherefore emulating thee I come,  
 That thou may'st name to me, in case of need,  
 Thy hosts upon the road to Cerberus<sup>4</sup>.  
 Tell me of these, the ports and bakers' shops,

made use of his assistance in bringing his play before the public, and was therefore said *χορὸν λαμβάνειν*.

<sup>1</sup> *Αἰθέρα Διὸς ὀωμάτιον, ἢ χρόνου πόδα*. This high-sounding verse, as the Scholiast informs us, is taken from the *Alexander* and *Melanippe* of Euripides, whose words are,

*ὄμνυμι δ' ἱερὸν αἰθέρ', οἴκησιν Διός*

and

*καὶ χρόνον πρόβαινε ποῦς*

The two following lines are a parody of the well-known verse of the *Hippolytus* (608).

<sup>2</sup> *μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν*. This verse is rendered very paraphrastically by the French translator, "*Je n'envie point votre façon de penser, faites en parade*." He imagines, and I think very probably, that Aristophanes here alludes to the *Andromache* of Euripides (v. 237.), where Hermione says to that heroine (v. 235.),

*ὁ νοῦς ὁσός μοι μὴ ξυνοκοίη, γύναι*.

See likewise the speech of Peleus (v. 582).

<sup>3</sup> A severe reflection upon the gluttony popularly ascribed to Hercules (compare v. 549; and Theocritus, xxiv. 135, etc.)

<sup>4</sup> That is, those who are to entertain thee on the road towards the infernal regions to bring back Cerberus, as Hercules is fabled to have done.

The bagnios, stages, by-ways, fountains, roads,  
The cities, supper booths, and taverns where  
Fleas are the fewest.

XAN. Still no talk of me.

HER. [*to Bacchus*] Poor wretch, and wilt thou dare to go  
this journey?

BAC. Say nought against it, but declare the road  
That leads most quickly to the shades below; 130  
And one that may be nor too hot nor cold.

HER. Come now, which first shall I describe to thee?  
Say which? for one is from a rope and stool,  
When thou hast hang'd thyself.

BAC. Cease, thou art telling  
The way by suffocation.

HER. Then there is  
A short and beaten road—that by the mortar<sup>u</sup>.

BAC. Speak'st thou of hemlock then?

HER. Most certainly.

BAC. A journey cold and winterly, forsooth,  
For it immediately congeals the shins.

HER. Is it your wish I tell you of a way 140  
Short and direct?

BAC. By Jupiter, it is,  
As being furnish'd ill for expedition.

HER. Creep to the Ceramicus now<sup>x</sup>.

BAC. What then?

HER. When you've ascended to the lofty tower—

BAC. What must I do?

<sup>u</sup> Namely, the death by hemlock, which was triturated (*τετριμμένη*) to a powder, before being swallowed, and caused death by extreme cold creeping from the feet up the legs. (See the account of the death of Socrates, as described by Plato, in *Phædon*.)

<sup>x</sup> According to the Scholiast, there were three *λαμπαδηφορίαι*, or games of burning torches, held in the Ceramicus within the city; called by the names of Minerva, Vulcan, and Prometheus. In these courses (*λαμπαδοῦχοι ἀγῶνες*) it behoved him who ran to take especial heed lest the torch should be extinguished, which one of the runners delivered to his successors. See the fine allusion to this game in the philosophical Lucretius (*de Rerum Naturâ*, ii. 78.) When the running was about to begin, a sign was given by sending out a torch, the spectators exclaiming *εἴναι* or *ἔς*, *mitte facem*. To this custom Hercules alludes when he desires Bacchus to ascend the tower and survey the torch sent from it.

- HER. Survey the torch sent thence ;  
And then, as soon as the spectators say  
'Tis time to start, start thou.
- BAC. Whither ?
- HER. Below.
- BAC. But I should lose my brain's two membranes—no—  
I would not travel by this road.
- HER. What then ?
- BAC. Which thou went'st down by.
- HER. But the ploy is long,  
For thou wilt straight arrive at a vast lake,  
And bottomless.
- BAC. Then how shall I pass o'er ?
- HER. An aged sailor shall convey you o'er  
In his small bark, having receiv'd as fare  
Two oboli.
- BAC. How greatly everywhere  
Prevails the power of the two oboli !  
How came they there ?
- HER. By Theseus introduced.  
Then after this thou'lt serpents see, and beasts  
Of number infinite and direst forms.
- BAC. Afflict me not with terror and dismay, 160  
For thou shalt not deter me.
- HER. Then much filth  
And ever-flowing ordure ; therein laid y,  
Whoe'er at any time had wrong'd a guest  
Or robb'd a youthful client of his store<sup>z</sup>,  
Or beat his mother, or a father struck  
Upon the cheek, or swore a perjurd oath,  
Or has transcrib'd a speech of Morsimus<sup>a</sup>.

<sup>y</sup> ἐν δὲ τούτῳ κειμένους, scill. οἴσει—*thou shalt see*.

<sup>z</sup> Virgil appears to have had this fine passage in his mind when describing the forms which people the infernal regions ; he mentions those

—— quibus invisi fratres, dum vita manebat  
Pulsatusve parens, aut fraus innexa clienti.

<sup>a</sup> He was a tragic poet of that time, spoken of also with contempt in the Knights and Peace. Spanheim justly remarks, that nothing more bitter could be said of him than to place him after thieves, parricides, and perjurers. Cinesias, spoken of in v. 169, as well as in other passages of Aristophanes, was a dithyrambic or

BAC. Nay, by the gods, to these should he be added,  
Whoe'er hath learn'd Cinesias' Pyrrick dance.

HER. Thence shall a certain breath of flutes surround thee,  
And thou wilt see the fairest light as here, 171  
And myrtle groves, and blest societies  
Of men and women, and much noise of hands.

BAC. And who are these?

HER. Th' initiated <sup>b</sup>.

XAN. By Jove

I am an ass then bringing mystic rites <sup>c</sup>.

But I no longer will retain these burdens.

HER. Who shall inform thee whatsoe'er thou need'st,  
For they dwell close upon the way that leads  
To Pluto's gates—Brother, a kind farewell.

[*Enters into his house.*]

BAC. May Jove grant thee too health and happiness. 180

And thou take up again the packages. [*to Xanthias.*]

XAN. Before I've laid them down?

HER. With all despatch too.

XAN. Not so, I beg; but hire some one of those <sup>d</sup>

Who're carried out, some one who needs must go  
This way.

BAC. What if I cannot meet with one?

XAN. Then I must go.

cyclic poet, composer of the Pyrrick or dancing measure. He is severely lampooned for his meagre appearance, in a curious fragment of the Gerytades (ix. ap. Brunck), the first line of which is a humorous parody of the opening of Euripides' Hecuba.

<sup>b</sup> οἱ μεμνημένοι. To the muddy and filthy station of the uninitiated wretches, so forcibly described by Hercules, succeed the light and melodious habitations of those who have been initiated into the great Eleusinian mysteries; these delightful habitations are afterwards described at greater length in the chorusses of these purified spirits (v. 545—555).

<sup>c</sup> This, according to the Scholiast, is a proverbial expression, said of those who are oppressed by a great burden; and arose from the circumstance, that in the time of the mysteries, all things necessary for their celebration were carried on asses from the city to Eleusis. Xanthias says this to himself, and then casts away his burdens.

<sup>d</sup> ————— μισθωσαί τινα  
τῶν ἐκφερομένων.

i. e. to burial—*qui efferuntur*.



BAC. Well said ; for lo, some men  
Are carrying forth this dead man—ho ! to thee,  
The dead, I speak ; man, wilt thou bear to Hades  
These little utensils ?

## SCENE III.

D.M. Of what size ?

HER. These.

D.M. Two drachmas will you pay in recompense ? 190

HER. Not so, by Jove, but less.

D.M. Ye bearers, on.

[*to the carriers.*]

BAC. Wait, my good friend, that we may come to terms.

D.M. Unless two drachmas you will lay me down,  
Talk not to me.

BAC. Here, take nine oboli.

D.M. Now would I sooner rise to life again !

BAC. How pleasant is this execrable wretch !  
Shall he not smart for it ?

XAN. I'll go myself.

BAC. Thou art an honest fellow, and a brave ;  
Let's to the boat.

CHARON [*on the other side of the lake.*] Ho—ho—into the  
shore.

XAN. What's this ?

BAC. This is the lake, by Jupiter ; 200  
'Tis this he mention'd, and I see the bark.

XAN. By Neptune 'tis, and Charon's self is here.

BAC. Hail, Charon ! Charon, hail ! Hail once again !

CHA. Who's for the land of rest from ills and toils ?  
And who for Lethe's plain, or asses' fleece<sup>e</sup>,

<sup>e</sup> ἢ 'σ' ὄνου πόδας. i. e. no place whatever. εἰς τὸ μηδέν. Gl. Victor. The Cerberians in the next line are parodied from the Cimmerians mentioned by Homer (Od. Α'. 14.), on which passage the Scholiast says, *τινὲς καὶ παρ' Ὀμήρῳ γραφουσιν ἔνθα δὲ Κερβερίων ἀντὶ τοῦ Κιμμερίων*—παίζει δὲ παρὰ τὸν Κέρβερον. Tanarus, now Matapan, a promontory of Laconia, was the most southern point of Europe, and famous for its cavern, feigned by the poets to have been once the entrance of hell, through which Hercules dragged Cerberus. Hence the *Tanaric fauces* of Virgil (G. iv. 467.)

For the Cerberians, crows, or Tænarus?

BAC. I.

CHA. Hasten on board.

BAC. But whither art thou bound?  
Is't to the crows, indeed?

CHA. It is, by Jove!  
And all for you; embark.—

BAC. Come hither, boy.

CHA. A slave I carry not, unless he hath<sup>f</sup> 210  
Engag'd in naval battle for the dead.

XAN. By Jove, I haven't, for then I had sore eyes.

CHA. Then in a circle shalt thou tread the lake.

XAN. Where shall I wait?

CHA. At the Auænian stone<sup>g</sup>,  
Near to the resting-place.

BAC. Dost comprehend?

XAN. I do, indeed. Ill-fated me! what omen<sup>h</sup>  
Have I encounter'd in my passage out? [Exit.

CHA. Sit to the oar:—if any one besides  
Will sail, let him make haste:—ho there, what dost  
thou?

BAC. What do I? what else but sit at the oar, 220  
As thou commandedst me?

CHA. Will you not then  
Sit here, with thy big paunch?

<sup>f</sup> εἰ μὴ νενανυμάχηκε τὴν περὶ τῶν κρεῶν. Charon, according to the interpretation of the Scholiast, means to say that he receives no servants but such as had jeopardized their lives in the naval battle of Arginusæ; thus περὶ τῶν κρεῶν would be equivalent to περὶ τοῦ σώματος, or τῆς ψυχῆς de vite ac salute. Another Gloss. interprets τῶν κρεῶν as equivalent to τῶν νεκρῶν σωμάτων dead bodies. Brunck observes a facetious ambiguity in the word Αὑαίνου, which he says may either denote the proper name of a stone, or be taken for the imperative mood of the verb αὑαίνωμαι. The word νεκρῶν, as Bentley observes, is excellently adapted to the person of Charon. It was after this famous battle that the Greeks condemned to death their generals for not having accorded the rites of sepulture to those who had fallen in it.

<sup>g</sup> The Auænian stone may denote a fictitious place in the infernal regions, so named from the dryness of dead bodies—ἀπὸ τοῦ αὐοῦς τοῖς νεκροῖς εἶναι ἢ ὅπου ξηραίνονται οἱ νεκροί. (Schol.)

<sup>h</sup> Alluding to the superstition of the Greeks, who took a good or bad augury from whatever object first occurred to them when they went out in the morning. (See Æschylus, Agam. 105; Stanley's note.)

- BAC. Behold.  
 CHA. Wilt not  
 Throw out, and stretch thy hands to pull?  
 BAC. Behold!  
 CHA. Thou shalt no longer trifle, but stand firm,  
 And row with might and main.  
 BAC. How then can I,  
 Unskill'd in naval Salaminian tactics <sup>i</sup>,  
 Handle the oar?  
 CHA. Most easily; for thou,  
 When once thou'st struck, wilt hear the sweetest strains.  
 BAC. From whom?  
 CHA. From frogs, swans—wonderous melody.  
 BAC. Give out the signal then.  
 CHA. Oop, Oop. 230  
 CHO. Brekekekex, coäx, coäx <sup>k</sup>.  
 Brekekekex, coäx, coäx.  
 Ye marshy children of the lake,  
 Let us of social hymns awake,  
 The tuneful sounding strain,  
 (Coäx, coäx).  
 Which round Nysæan Bacchus sprung  
 From Jupiter, by us is sung  
 In Limnæ's wide domain.  
 When at the sacred vessel's feast, 240  
 With drunken revelry posscest,  
 The peopled crowd pervade my plain.—  
 Brekekekex, coäx, coäx.

<sup>i</sup> ἄπειρος ἀθαλάττωτος ἀσαλαμίνιος. Bergler thinks that Bacchus here alludes to the public Athenian vessel Salaminie, mentioned in the Birds (v. 147.) But it is more probable that the battle of Salamis is alluded to, at which Bacchus was not present.

<sup>k</sup> With this croaking chorus of the frogs begins, according to Dindorf, the fifth scene of the first act. As soon as Charon puts off from the shore, is heard the melody of these *children of the lake*. Limnæ, or Limnæum (v. 238), was a place near the citadel of Athens, consecrated to Bacchus, who had a temple there, which was opened once only in the year. There is also a further allusion to the *marshes*, which are the natural habitation of the frogs. *The sacred vessel's feast*, mentioned in the next liue, was consecrated by the Athenians to Bacchus, in which they supplicated the subterranean Mercury for the dead, as Orestes in the

- BAC. O coäx, coäx, I begin  
To have a direful pain within.
- CHO. Brekekekex, coäx, coäx.
- BAC. But you, forsooth, care nought for me.
- CHO. Brekekekex, coäx, coäx.
- BAC. With this same coäx perish ye !  
For ye are nought beside a croak. 250
- CHO. Justly, thou busy man 'tis spoke.—  
For we the lyric muses' care,  
And horned Pan's affection share  
Who sports upon the sounding reed. .  
Apollo too delights to place  
Beneath his chords the rushy race,  
Grown in my watery mead.  
Brekekekex, coäx, coäx.
- BAC. But I am plagued with pustules' smart,  
And sweat bedews my hinder part, 260  
While the curv'd frame straight rumbles round.  
Brekekekex, coäx, coäx.  
But, O melodious throng,  
Cease from your cherish'd song.
- CHO. So much the more we'll raise our voice.—  
And ever in the sunny day  
Thro' the cyperus as we stray,  
And water plants, let us rejoice  
To emulate the swimmer's lay ;  
Or flying from the storm of Jove, 270  
Beneath the waters' dark abyss,  
In dance of varied figures move,  
Responsive to the bubble's hiss<sup>1</sup>.  
Brekekekex, coäx, coäx.
- BAC. This will I take from you.
- CHO. Then we

opening of the Chœphoræ of Æschylus. At this festival games called *χυτρινὸι* were instituted, according to Philochorus, quoted by the Scholiast.

<sup>1</sup> *πομφολυγοπαφλάσμασιν*. From *πομφόλυξ*, a bubble, and *πάφλασμα*, an effervescing sound. Throughout the whole of this spirited chorus, as Dindorf remarks, Aristophanes imitates the tumid style of the dithyrambic poets, the constant objects of his ridicule.

Must suffer dreadful misery.

BAC. And I more dreadful, if I burst  
While rowing with this noise accurst.

CHO. Brekekekex, coäx, coäx.

BAC. Lament; I heed it not at all. 280

CHO. But we throughout the day will bawl  
Wide as our throat can gape, and call  
Brekekekex, coäx, coäx.

BAC. In this to you I ne'er will yield.

CHO. Nor will we ever quit the field.

BAC. Nor I to thee—for all day long  
If needful I will shout my song.

Until this noise of mine  
Shall fairly conquer thine.

CHO. Brekekekex, coäx, coäx. 290

BAC. Hereafter I will make your coäx cease.

CHA. O moor the vessel with the oar—peace—peace.  
When you have paid the passage, disembark.

BAC. Take the two oboli <sup>m</sup>.

## ACT II. SCENE I.

BACCHUS, XANTHIAS.

BAC. Here, Xanthias—  
Ho, Xanthias--where is Xanthias?

XAN. [*Entering.*] Yaw <sup>n</sup>.

BAC. Come hither.

XAN. O master, hail!

BAC. What's there?

XAN. Darkness and mire.

BAC. Dost anywhere perceive those parricides  
And perjur'd men whom he describ'd to us?

XAN. Hast thou not?

BAC. Yes, by Neptune, and now see them.  
Come then, what should we do?

<sup>m</sup> Here they moor the vessel to the shore, Bacchus disembarks and pays the fare of two oboli, which is double the sum demanded by Charon, according to most authors.

<sup>n</sup> *iaû*. The stage direction here is, *μίμημα τοῦ στυγμοῦ*.

- XAN. 'Tis best advance,  
 Since in this place are the dire beasts he spoke of. 301
- BAC. How shall he groan for this °!—he told us false,  
 From jealousy, that I might be alarm'd;  
 Knowing me of a warlike disposition.  
 For there is nought so proud as Hercules.  
 But I could wish to meet with some occasion,  
 And gain a victory worthy this descent.
- XAN. By Jupiter, indeed, I hear some noise.
- BAC. Where, where is it?
- XAN. Behind.
- BAC. Then go behind.
- XAN. But 'tis before us.
- BAC. Go then in advance. 310
- XAN. In truth I see by Jove a mighty beast.
- BAC. Of what description?
- XAN. Dreadful; and becomes  
 In varied figure now an ox, a mule,  
 And now a beauteous woman.
- BAC. Where is she?
- Let me go to her.
- XAN. 'Tis no longer now  
 A woman, but a dog.
- BAC. 'Tis then the empusa<sup>p</sup>.
- XAN. Her face with fire is all illuminated.
- BAC. Has she a brazen leg too?
- XAN. Yes, by Neptune;  
 And t'other made of dung, be well assur'd<sup>q</sup>.
- BAC. Then whither can I turn?
- XAN. And whither I? 320

° That is, be punished for his ostentatious mendacity.

<sup>p</sup> This formidable spectre, with her fire-illuminated face, is defined by the Scholiast a demoniac phantasm, sent by Hecate, and appearing to the unfortunate, under continually changed appearances; some, he adds, regard it as a one-footed figure, and derive the name from that circumstance—οἷον εἰ ἐνίποδα; διὰ τὸ ἐνὶ ποδὶ κεχρῆσθαι.

<sup>q</sup> καὶ βολίτινον θάτερον. This part of the description appears to be taken from a line of Cratinus, who preceded our poet by some years. One of the commentators on Athenæus (xiii. 2.) thinks that the word should rather be rendered the leg of an ass, than of dung.

BAC. Priest, guard me, that I be thy fellow tippler<sup>r</sup>.

XAN. We perish, O king Hercules.

BAC. Oh man,  
Address me not, I beg, nor speak my name.

XAN. O Bacchus, then.

BAC. This less than even the other.

XAN. Pursue thy route: come hither, master, hither.

BAC. What is't?

XAN. Cheer up—we've prosper'd well at last;  
And may declare as did Hegelochus,  
“For from the waves again, I notice wassail<sup>s</sup>.”  
Th' empusa's vanish'd.

BAC. Swear.

XAN. By Jupiter.

BAC. And swear again.

XAN. By Jove.

BAC. Swear on.

XAN. By Jove.

BAC. O wretched me, how pallid have I grown 331  
Since I beheld her! But this priest from fear  
Is paler still than I. Ah me! whence have  
These evils fallen upon me?—of the gods,  
Which shall I blame for having caus'd my ruin?  
“Æther, the house of Jove, or foot of time?”

[*A flute within is heard.*]

XAN. Ho, there.

BAC. What is't?

XAN. Didst thou not hear?

BAC. Hear what?

<sup>r</sup> The French translator observes, that there is no pontiff upon the stage, any more than an empusa; but Bacchus, urged by superstitious fear, addresses himself to the priest of Bacchus, who, in virtue of his dignity, occupied the most distinguished place in the theatre. Bacchus and Xanthias speak in an anxious tone, on account of the near approach of the terrific empusa.

<sup>s</sup> ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν' ὀρῶ. This is the famous line of the Orestes (273, ed. Pors.), in which the actor Hegelocles by a peculiar mispronunciation, left it uncertain whether the hero, after his recovery from madness, intended to affirm that he saw again *serenity* (γαληνά) or a *weazle* (γαλῆν) arising out of the waves. I have endeavoured to preserve the equivocal in some degree by the word *wassail*, which might be confounded by a faulty articulation with *weazle*.



XAN. The breath of flutes.

BAC. Aye, and a certain air<sup>†</sup>,  
Most mystical of torches blew upon me.  
But crouching down in silence let us listen. 340  
[*They retire.*]

## SCENE II.

*Chorus of those initiated into the mysteries of Bacchus, divided into two Semi-Choirs.*

CHO. Bacchus, O Bacchus,  
Bacchus, O Bacchus.

XAN. 'Tis so indeed—the initiated, master,  
Whom he described to us, are sporting here.  
And hymning Bacchus, like Diagoras<sup>u</sup>.

BAC. I think so too; 'tis therefore best for us  
To keep at rest that we may know the truth.

CHO. Bacchus, O thou whose lov'd retreat  
Is in this highly honour'd seat.  
Bacchus, O Bacchus, come and through the mead  
Thy band in sacred chorus lead; 351  
Shaking the myrtle wreath, where grow  
Abundant fruits around thy brow;  
Who ledest with bold foot and free,  
And sport-exciting revelry;  
Where most the Graces' band advance,  
In sacred, pure, and mystic dance.

XAN. O Ceres' daughter, honour'd and revered,  
How sweet the hog its fleshy odour breathes<sup>x</sup>!

<sup>†</sup> It is not improbable that Virgil borrowed from this passage his *mystica vannus Iacchi* (G. i. 166), the symbol of separation between the initiated and profane. Compare Matt. iii. 12. Heyne refers the line of Virgil to Hesiod (Op. et. Dies. 423).

<sup>u</sup> It is not certain whether by Diagoras he meant the Melian atheist, the contemner of all mysteries and religion, or a dithyrambic poet, who in his lyric odes was constantly repeating "Ιακχ' ὦ Ιαχέ. It is most probable that the latter was the person intended by Aristophanes. The metre of the dithyrambic hymn, which begins three lines below, and goes on to the commencement of the epinheia at v. 370, is very accurately analyzed verse by verse in the Scholia, and by Hermann (de Metris), p. 352.

<sup>x</sup> ὤς ἡδὺ μοι προσέπνευσε χοιρείων κρεῖων. The hungry slave soon perceives

BAC. Wilt not be still, that thou may'st hear the chords?  
*[They stand aside.]*

## SCENE III.

*Enter Chorus of the initiated, in two bands.*

CHOR. The flaming torch, O Bacchus, wake,  
 Which in thy hands thou com'st to shake—  
 Phosphoric star that guides the sacred rite—  
 With flame the mead's illumin'd bright;  
 While old men briskly shake the knee,  
 And years of chronic malady.  
 For in thy sacred choir to move,  
 Is honour to their zealous love.  
 But thou with burning lamp advance,  
 And, O bless'd god, the youthful dance 370  
 Exciting joyous transport lead<sup>y</sup>,  
 On to the fresh and flowery mead<sup>z</sup>.

S.-C. 'Tis fit that he be silent, and retire

1. Far from our choirs who in this lore's unskilled,  
 Or does not cherish pure and holy thoughts,  
 Nor views nor joins the muses' generous rites,  
 Nor is perfected in the Bacchic tongue<sup>a</sup>,  
 With which Cratinus bull-devourer sang;  
 Or one who joys in diction scurrilous,  
 Or out of season, or composes not 380

the odour of the hogs which were particularly sacrificed in the mysteries of Ceres and Bacchus. So in the *Acharnians* (v. 729), the Megarean when asked by Di-cæopolis what he is bringing, answers, *χοίρους ἐγώνγα μυστικής*: on which passage see the note.

<sup>y</sup> I have here adopted the reading proposed by Kuster, and given in the Vatican MS., and in several editions, *χαροποιόν*, instead of the common *χοροποιόν*, which seems neither so poetical nor so expressive as the other.

<sup>z</sup> The Scholiast says, that in this line some read *πάνθηρον*, *abounding in beasts*; but this appears to be only a corruption of *ἐπ' ἀνθρόρον*. So in v. 373, *εἰς τοὺς ἐνανθεῖς κόλπους λειμώνων*. See too, v. 454.

<sup>a</sup> *Μῆτε Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη*. The Scholiast on these lines quotes a passage from the *Tyro* of Sophocles, *Διονύσου τοῦ ταυροφάγου*. Cratinus has the epithet peculiar to Bacchus, here assigned to him by Aristophanes on account of the *violence* of his character, for which he is satirized again in the *Peace*, v. 686, 7.

Hostile sedition, nor indulgence shows  
 Towards the citizens; but coveting  
 His private gain, inflames and rouses them:  
 Or, when the leader of a harass'd state,  
 By presents is corrupted; or betrays  
 The garrison, or ships, or from Ægina<sup>b</sup>  
 Forbidden wares, leather, or flax, or pitch,  
 Exports to Epidaurus, like Thorycion,  
 Detestable collector of the twentieths<sup>c</sup>.  
 Persuading some one to advance his wealth 390  
 And furnish vessels for the enemies.  
 Or fouls the Hecatean images<sup>d</sup>,  
 Singing in cyclic choirs; or with the craft<sup>e</sup>  
 Of rhetorician eats the poet's pay,  
 Since in his country's Bacchic mysteries  
 By the comedians he was travestied.  
 To these I speak, and charge them yet again,  
 And yet a third time bid them stand aloof  
 Far from the mystic choirs; but awake  
 The strain, and our night watches which beseech 400  
 This festival.

S.-C. 2.

- Go each one manfully

<sup>b</sup> The poet here enjoins all such to abstain from the sacred rites, who send to the enemies such articles as are necessary towards fitting out their fleet. (Bergler.) These prohibited articles, by being taken into the island of Ægina, were thence easily conveyed to the Peloponnesians, the constant enemies of the Athenian republic.

<sup>c</sup> The Thorycion, who is mentioned a few lines above, appears to have been a collector, or like the Roman publicanus, a farmer of certain twentieths of the Athenian revenue—*εἰκοστόλογον τὸν εἰκοστώνην, ὡς Ἀριστοφάνης ἐν Βατράχοις*. (Piers. ad Mærin. p. 165—*est conductor vicesimarum*. Dindorf.) Instead of *Θωρυκίων ὄν*, Hotibius proposes to read *Θωρυκίων ὡς*, which avoids the cacophonous sound of the similar termination. This non-complying public officer is spoken of afterwards at v. 405, as one not desirous to promote his country's welfare.

<sup>d</sup> These were statues of Hecate set up in places where three roads met, and where banquets, called Hecate's cœnæ, were consecrated to this deity every month, at the time of the new moon; (see Spanheim and Bergler on the *Plutus*, v. 549.) By the *cyclic choirs* mentioned in the next line, are meant the choirs of dithyrambic singers, of whom Cinesias, whose impiety is here justly reprobated, calls himself in the *Birds* (v. 1403), *κυκλιοιδέσκαλον*: on which passage the Scholiast says, *ἀντὶ τοῦ διθυραμβοποιόν*.

<sup>e</sup> Agyrus is here to be understood, who was the means of diminishing the public salaries, which the poets were in the habit of receiving.

To the mead's flowery bosom, tripping, jesting<sup>f</sup>,  
 In sportive mood deriding; long enough  
 Has been our feast; but on, and with a voice  
 Adapted to the strain, nobly extol  
 The saviour goddess, who declares herself<sup>g</sup>  
 Perpetual guardian of the land, how'er  
 This be against Thorycion's design.

S.-C. Come now, another kind of hymn prepare,

1. And goddess Ceres, the fruit bearing queen, 410  
 Chaunt in your songs divine.

S.-C. 2. O Ceres, queen

Of sacred orgies, aid us, and preserve  
 Thine own peculiar chorus; granting me  
 'To sport, and ever safely lead the dance,  
 And utter many words of ludicrous,  
 And many of grave import; may I then  
 In recompense for having spoken jests  
 Not unbecoming of thy festival,  
 Be circled with the wreath of victory.

S.-C. But come ye now, invite the beauteous god 420

1. Hither with songs, the partner of this dance.  
 Much honour'd Bacchus, thou who hast found out  
 The sweetest music of our festival,  
 Hither, and to the goddess with us wend<sup>h</sup>,  
 And show how great a journey without toil

<sup>f</sup> Brunck, in his edition, here inserts from the Venetian and one of the Modena MSS., the words τῶν καθ' αἷον.

<sup>g</sup> τὴν Σώτειραν. It is most probable, as Ducker conjectures, that Minerva is here to be understood. The Scholiast says, ἐστὶ γὰρ Ἀθήνησι Σώτειρα λεγομένη, ἣ καὶ θύουσιν: which that learned commentator amends by reading, ἐστὶ γὰρ Ἀθήνη ἡ σώτειρα λεγομένη. The Eleusinian Ceres, as well as her daughter Proserpine, were also called by this title. (See Spanheim's note on the line.)

<sup>h</sup> These lines, according to Conzjus, allude not to the distant peregrination of Bacchus to the Indies, as Bergler seems to imagine, but to the Iacchic pomp ("Ἰακχ' ὦ Ἰακχε"), which was carried on the sixth day of the mysteries from the Ceramicus to Eleusis, where stood the temple of the great goddess, along the road which thence derived the epithet of *sacred*. This pomp included the image of Bacchus, crowned with its myrtle wreath (see v. 330), and bearing a torch in its hand; the mystic van, the basket, and other insignia. The most remarkable circumstances in the Eleusinian festival and rites are made use of by the poet in these animated hymns.

Thou canst achieve. Bacchus, who lov'st the dance,  
 Attend ; for thou hast ludicrously torn  
 This sandal and these tatters all to bits<sup>i</sup>.  
 And hast found out the means by which we may  
 Sport in the chorus with impunity. 430

S.-C. Bacchus, who lov'st the dance, attend upon me !

2. For I with look askance have just beheld  
 The bosom of a very fair fac'd maid,  
 From her rent tunic prominent, who romp'd  
 With her companions. Bacchus, fond of dance,  
 Be thou my guide !

XAN. I, too, am much inclin'd  
 To follow, and with her to sport and dance.

BAC. And I the same.

CHO. Then would you that we jest  
 In social raillery on Archedemus<sup>k</sup>,  
 Who at sev'n years of age had not yet cut 440  
 His speaking teeth ; but now the demagogue  
 Enacts among the upper dead, the chief  
 Of all the wickedness there perpetrated ?  
 I hear that Clisthenes too in the tomb  
 Plucks off his hair, and lacerates his cheeks,  
 Then wails in stooping posture, weeps, and calls  
 Upon Scbinus, him of Anaphlystion.  
 'Tis said besides, that Hippobinus' son,

<sup>i</sup> From the exertions of the Chorus in the dance, their sandals and garments were worn to rags, and afforded a most laughable sight.

<sup>k</sup> Archedemus, who accused Erasinides of peculation and neglect of his official duties, is here traduced as an alien, for not having been enrolled among the Athenian citizens, which was done on the third day of the Apaturian feast. *Φράτορας* is said *præter expectationem* for *φραστῆρας* (teeth which indicate the age)—according to the proverb cited by the Scholiast, *ἐπείτης ὦν δόοντας οὐκ ἔφυσεν*. By the *upper dead*, mentioned in the next line, are to be understood the Athenians, whose affairs at that time were in an unprosperous condition. Bergler imagines that Aristophanes also alludes in this line to a fragment of the Phryxus of Euripides (xv. ap. Musgr.)—

τίς δ' οἶδεν εἰ' ζῆν τοῦθ' ὁ κέκληται θανεῖν,  
 το ζῆν δε θνήσκειν ἐστί ;

as he likewise does at v. 1080, and 1473, in derision of the Sophists, who perverted the simplest truths by their love of paradox.

This Callias, in the naval fight engag'd<sup>1</sup>  
In lion's hide envelop'd.

BAC. Can you tell us 450  
Where Pluto dwells? for we are strangers here,  
But just arriv'd.

CHO. 'Thou hast not far to go,  
Nor needest ask again—know that thou art  
Come to his very gate.

BAC. O boy, take up  
These packages again.

XAN. What else is this<sup>m</sup>  
But Jupiter's Corinthus in the bed clothes?

S.-C. Go now around the goddess' sacred ring,  
1. Disporting thro' the flowery grove, O ye  
Who are admitted to the feast divine.  
But with the nymphs and matrons will I go, 460  
Where they hold nightly vigils to the goddess,  
Bearing the sacred torch.

S.-C. 2. Let us depart  
'To meads enamell'd with the rosy flowers,  
After our manner sporting in the dance<sup>n</sup>,  
Which the propitious fates have introduc'd;  
For to us only is the solar light

<sup>1</sup> That is, the memorable battle at Arginusæ, gained by Conon in the same year in which this comedy was brought upon the stage. In the fictitious name Sebinus, Brunck supposes an allusion to Σαβάζιος, a surname of Bacchus. Hotibius cautions the reader against confounding this Callias with the archon of that name, under whose auspices the comedy of the Frogs was brought upon the stage in the 93rd Olympiad; the one here mentioned was a debauched spendthrift, who consumed his paternal substance in riotous living.

<sup>m</sup> This line, as the Scholiast informs us, is a proverbial expression applied to such as are always saying and doing the same thing. Corinthus was the reputed son of Jupiter, and king of Ephyre, afterwards named Corinth from him. According to a fragment of Antiphanes, the comic poet, quoted by Athenæus, Corinth was as celebrated for the bed clothes made there, as Elis was for cooks, and Argos for cauldrons. (See Findar, Nem. vii. l. ult.; and the Scholiast on the passage). The semi-choral hymn which follows (from v. 441—448) is arranged by Hotibius in strophe and antistrophe, composed of iambic catalectic tetrameters, with a slight alteration of the words χωρεῖτέ νυν, ἐρὸν κύκλον θεῶς, ἀνθορόρον ἂν ἄλσος, where θεῶς is to be pronounced as a monosyllable.

<sup>n</sup> On the fourth day of the greater Eleusinian Mysteries a solemn dance was performed in a flowery meadow, to which the Chorus here alludes.

Cheerful, who having been initiated,  
Tow'rd's strangers and our fellow-townsmen keep  
A disposition full of piety.

BAC. Come now, in what way shall I strike the door? 470  
After what fashion knock the natives here?

XAN. Thou must not tarry, but attempt the gate °,  
Bearing the guise and mind of Hercules.

BAC. Boy, boy.

ÆAC. Who's this?

BAC. 'Tis Hercules the brave.

ÆAC. O thou bold, impudent, and shameless fellow,  
Detestable and most abominable !  
Thou'st driven Cerberus, our dog, away  
With twisted neck ; and whom I had in charge  
Thou'st seized and carried off with thee by force.  
But now I've got thee firmly in my grasp <sup>p</sup>, 480  
Such a black-hearted Stygian rock, and that  
Of Acheron which drops with blood, confine thee ;  
With monsters of Cocytus running round ;  
And hundred-headed hydra, who shall tear  
Thine entrails ; and the viper of Tartessus <sup>q</sup>  
Shall reach thy lungs, while the Tithrasian gorgons  
Tear with the entrails thine ensanguin'd reins,  
Whom I will summon hither with all speed. [Exit.

XAN. [To Bacchus.] Ho there, what hast thou done?

° γέουσι τῆς θύρας. This phrase, of common occurrence in a metaphorical sense, though not usually applied to such objects as gates, is illustrated by Brunck and Bergler at considerable length.

<sup>p</sup> ἀλλὰ γὰρ ἔχει μέσος. An allusion to a wrestling match, in which the combatants endeavour to throw one another by grasping the waist.

<sup>q</sup> Ταρτησία μήραινα. The Scholiast calls this monster δαίμων φοβερά, coming from Tartessus, a city of Spain, near the lake Aornus. From the same authority we learn that the tragical description of infernal monsters here given by Æacus, the janitor of Pluto, with a design of terrifying Bacchus from a nearer approach, is parodied from the Theseus of Euripides (fragm. i. in Beck's edition). The Tithrasian gorgons, mentioned two lines below, are so named from Tithrasius, a place in Libya, or as Dindorf thinks more probable, from Tithras, a burgh of Attica. There is also reason to believe that the word Τιθράσιαι contains an allusion to the verb θράσσειν, or ταρασσειν, q. d. θράσσουνσαι. The Tartessian lamprey (*muræna Tartessia*) is reckoned by Varro in his satire *περὶ ἐδεσμάτων*, among the delicacies of the Roman table. (A. Gell, N. A. vii. 16).



- BAC. Reliev'd myself.  
Invoke the god.
- XAN. O thou ridiculous! 490  
Wilt thou not then rise quickly up, before  
Some stranger see thee?
- BAC. But I faint—a sponge  
Bring to my heart.
- XAN. Here, take it.
- BAC. Lay it on.
- XAN. Where is't? O golden gods! hast there thy heart?
- BAC. From terror it has crept down to my belly.
- XAN. O thou of gods and men most cowardly.
- BAC. I? cowardly? who've ask'd thee for a sponge?  
No other man would have done this.
- XAN. What then?
- BAC. He would lie smelling if he were a coward!  
But I arose, and wip'd myself besides. 500
- XAN. Brave deeds, O Neptune!
- BAC. So I think, by Jove.  
But fear'dst thou not the noise and threatening words?
- XAN. Not I, by Jupiter; nor heeded them.
- BAC. Seeing thou art so manly and so brave,  
Come now, assume my character, and bear  
This club and lion's hide if inward fear  
Disturb thee not; and I in turn will be  
Thy vessel bearer.
- XAN. Take it quickly then;  
I cannot help but yield to thee in this.  
And well observe the Herculéan Xanthias. 510  
If I've a coward spirit like to thine.
- BAC. But thou'rt the beaten slave from Melita<sup>r</sup>;  
By Jove then I'll take up these packages.

<sup>r</sup> οὐκ Μελίτης μαστιγίας. Melita is the name of an Athenian village, where was a chapel of Hercules, in which, according to the Scholiast, he was initiated into the lesser mysteries. He is called *the beaten slave* (the *mastigia* of Plautus and Terence) because habited as Hercules.

## SCENE IV.

BACCHUS, *habited as a slave*; XANTHIAS, *dressed like Bacchus*; a FEMALE ATTENDANT on PROSERPINE.

ATT. O dearest Hercules, art thou arriv'd?  
Enter this way—for when the goddess heard  
That thou wast come, she instantly bak'd loaves,  
And cook'd two or three pots of ground herbs,  
Dress'd a whole ox upon the coals, bak'd cakes,  
And small loaves—enter in.

XAN. I thank you, no.

ATT. I will not, by Apollo, suffer thee 520  
To take thyself away, since she has been  
Cooking for thee the flesh of birds, and frying  
Sweetmeats, and mingling most delicious wine.  
But enter in with me.

XAN. Most willingly.

BAC. Thou triflest—for I will not let thee go.

ATT. Besides, there is within a minstrel girl  
Most beautiful, and two or three that dance.

XAN. How say'st thou? dancing damsels?

ATT. Ripe of age,  
And lately shorn; but enter, for the cook  
Was at the moment dishing up the fish, 530  
And in was brought the table.

XAN. Go now, tell  
First to these dancing maids within, that I  
Myself am entering—follow boy, this way,  
And bear the vessels. [*Exit Attendant.*]

## SCENE V.

XANTHIAS, BACCHUS, CHORUS.

BAC. Stay thou, thinkest it  
A serious matter that I drest thee out  
As Hercules in sport? continue not  
To jest, O Xanthias, but take again  
The packages and carry them.

XAN. What's this?

Thou surely thinkest not to take from me  
What thou thyself hast given.

BAC. Think of it, I don't.

But do it instantly. Come, doff the skin.

XAN. I call upon the gods to witness this,  
And trust my cause to them.

BAC. What gods dost mean?

Is't not a foolish and vain thing for thee 540  
To think thyself Alcmena's son, who art  
A slave and mortal?

XAN. Trouble not thyself.

Take them—for haply, if the gods be willing,  
Hereafter thou shalt make thy prayer to me.

CHO. 'Tis spoken like a man of sense and thought,  
And one who's circumnavigated much;  
So that he always rather turns himself<sup>a</sup>  
Towards the side which is in good condition,  
Than stands like painted image, in one form;  
But to be turn'd still to the softer part 550  
Belongs to one, who like Theramenes,  
Is flexible by nature.

BAC. Would it not

Be very laughable, if Xanthias  
Being a slave wrapt in Milesian blankets<sup>t</sup>,  
Should, in his dalliance with a music girl,  
Ask for a vase; and I beholding this,

<sup>a</sup> This proverbial expression, according to the Scholiast, is borrowed from the Alcmena of Euripides, *Fragm. I.* Musgr., whose words are—

οὐ γὰρ ποτ' εἴωον Σθένελλον εἰς τὸν εὐτυχῆ  
χωροῦντα τοῖχον τῆς δίκης ἀποστρεῖν.

The proverb is, *πρὸς τὸν ἐν πραττοντα τοῖχον ῥέπειν*, and the metaphor is taken from such as in the time of a storm turn for safety from that side of the ship on which the sea is beating to the other. Theramenes, mentioned in v. 552, was one of the thirty tyrants, and a native of Cos, who from the flexibility of his disposition, received the sobriquet of *Cothurnus*, or buskin, a part of dress used both by men and women. When with the people of Chios, he called himself a Chian, and vice versa. See below, v. 1035.

<sup>t</sup> Miletus was celebrated for the fineness of its wool, formerly held in high esteem for the manufacture of carpets and coverlids, as appears from a passage of Theocritus, cited by the Scholiast (v. 128), and from Virgil (*G. iii.* 306).

Begin to scratch myself—then he, who is  
 A crafty fellow, seeing my design,  
 Should dash my teeth out with his clenched fist.

## SCENE VI.

*Enter TWO FEMALE VINTNERS, each with her servant.*

VI. 1. Come hither Plathane, my Plathane. 560

This wicked rogue who erst came to our inn,  
 Hath eaten sixteen of our loaves.

VI. 2. By Jove,  
 It is himself, indeed.

XAN. Ill comes to me<sup>u</sup>.

VI. 2. And twenty fragments of boil'd flesh besides,  
 In value each a semi-obolus.

XAN. Some one shall pay.

VI. 1. And many garlic heads.

BAC. O woman, thou art trifling ; ignorant  
 Of what thou say'st.

VI. 1. Did'st thou then think that I,  
 In the Cothurni, could no longer know thee ?

VI. 2. What more, I have not mentioned to thee yet. 570

Ah me ! the load of salt fish and new cheese,  
 Which, with the very baskets, he hath eaten ;  
 And afterwards, when I required the pay,  
 He look'd at me ferociously, and roar'd.

XAN. This is his work : 'tis everywhere the same.

VI. 2. He drew his sword too, seeming to be mad.

XAN. Indeed, unhappy woman !

VI. 2. Then we fled<sup>x</sup>,  
 In haste and terror, to the upper roof ;  
 While he rush'd out, and took away the mats.

XAN. This too's his work—but something must be done.

<sup>u</sup> κακὸν ἥκει τιγί. "Non est, alicui malum imminet, sed nobis aut mihi. Colligere autem id Xanthias e voce et vultu cauponarum potuit, et pro se hoc dicet." Dindorf.

<sup>x</sup> ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν. So Brunck translates the word, in *superiorem contignationem*. The interpretation of the Scholiast is, τὴν μεσόδομον, ἢ τὴν κλίμακα.

VI. 1. Go then, my patron Cleon call to me. 581

VI. 2. Hyperbolus, if thou canst light on him,  
To me, that so we may chastise this wretch.

VI. 1. O cursed throat, how readily would I  
Break with a stone thy jaw-teeth, by whose aid  
Thou hast devour'd my goods !

VI. 2. And I would hurl thee<sup>y</sup>  
Into the barathrum.

VI. 1. And I would seize  
A bill to cut thy larynx out withal,  
By which my little loaves thou hast gulp'd down.  
But I will go for Cleon, who this day 590  
Will cite him, and unfold these crimes of his.

BAC. In a most wretched manner may I perish,  
But I love Xanthias.

XAN. Well I know thy mind—  
No more. A Hercules I'd ne'er become.

BAC. Nay—say not so my petted Xanthias.

XAN. But how should I, a mortal and a slave,  
Become Alcmena's son ?

BAC. I know that thou  
Art rous'd to anger, and that justly too.  
And should'st thou beat me, I could not gainsay 't ;  
But if in time to come I e'er despoil thee, 600  
Most wretchedly may I with wife and children  
Be rooted up, and blear-ey'd Archedemus<sup>z</sup>.

XAN. The oath I close with, and upon these terms  
Assume the dress.

CHOR. It is thy business now<sup>a</sup>,  
Since thou the habit hast resumed once more,  
Which from the first thou hadst, to manifest  
A youthful port and dreadful look again,

<sup>y</sup> This was a frightful precipice at Athens, called likewise *δρυγμα*, into which criminals condemned to death were usually thrown.

<sup>z</sup> He received the surname of *ὁ Γλάμων*, on account of some defect in his eyes. He was mentioned before, at v. 439, on which passage see the note.

<sup>a</sup> Here begins the fifth scene of the second act, according to the common arrangement. This is the antistrophe which answers to the strophe commencing at v. 545—*ταῦτα μὲν πρὸς ἀνδρὸς ἐστὶ νοῦν ἔχοντος καὶ φρένας*

Mindful of the divinity, to whom  
 Thou bear'st resemblance—but if thou art caught  
 Doting and uttering some effeminaey, 610  
 Thou must take up thy burdens once again.

XAN. O friends, not badly ye advise, but I  
 Was just now thinking the same thing myself;  
 For well I know that if there be aught good,  
 He will again attempt to take it from me.  
 Yet will I show myself of manly spirit,  
 And look like one who swallows marjoram<sup>b</sup>.  
 The needful time it seems is come, for now  
 I hear the portal creak.

### ACT III. SCENE I.

*Enter ÆACUS with his train.*

ÆA. Bind this dog-stealer  
 Quickly for punishment—despatch.

BAC. O'er some one<sup>c</sup>  
 Mischief impends.

XAN. Will you not to the dogs? 621  
 Approach not.

ÆA. Ha, dost thou resist? Come hither,  
 Ditylas, Sceblias, and Pardocas<sup>d</sup>,  
 And fight this man.

BAC. Is't not a monstrous thing  
 That he who steals another's property,  
 Should be himself the beater?

XAN. Past expression.

BAC. Wicked indeed, and dreadful.

XAN. Nay, by Jove,  
 If e'er I have come hither, may I die,

<sup>b</sup> βλέποντ' ὀρίγανον. This expression is similar to the βλέπειν δριμύ· βλέπειν νάπο· βλέπειν κάρδαμα, in other plays. The French translator renders the words, *en état de flâiner l'origan sans froncer le sourcil*; and adds in a note, "Pro-verbe qui se dit de ceux qui ne s'épouvantent de rien."

<sup>c</sup> ἡκει τῷ (τινὶ) κακόν. i. e. to Xanthias, *huic homini*. See v. 563.

<sup>d</sup> Some imagine that Aristophanes, for the sake of ridicule, has here selected the most barbarous of Thracian appellatives. But they are probably altogether fictitious; slaves in Greece being commonly of Thracian origin.

Or of your goods stol'n aught that's worth a hair;  
 And I will act by thee a noble part— 630  
 For take this slave, and question him by torture,  
 And if thou should'st detect me doing wrong,  
 Then lead me forth to death.

ÆA. And in what way  
 Shall I examine him?

XAN. In every way<sup>e</sup>—  
 Binding him to a staircase, hanging him,  
 Scourging with whip made of hogs' bristles, flaying,  
 By torturing, by pouring vinegar  
 Under his nose, by placing bricks upon him,  
 And every other way; but beat him not<sup>f</sup>  
 With garlic, or the new and wild green leek. 640

ÆA. Thy speech is fair, and if I maim your boy,  
 The compensation money shall be paid you.

XAN. Not to me, truly; therefore take him off,  
 And question him.

ÆA. Nay, here; that he may speak  
 Before your face—lay down thy vessels quickly,  
 And take good heed thou tell no lie to us.

BAC. I do forewarn you not to torture me,  
 Who am immortal—if ye heed me not,  
 The fault's your own.

ÆA. What say'st thou?

BAC. That I am  
 Immortal, Bacchus, son of Jupiter, 650  
 And this man but a slave.

ÆA. Hearest thou this?

XAN. I do; and he the rather should be flogg'd,  
 For if he is a god he will not feel it.

<sup>e</sup> The various modes of torture here proposed by Xanthias for the slaves to undergo, are calculated to give a terrible picture of the state of domestic manners among the Athenians, which permitted and enjoined masters to give up their slaves to undergo the question in all its torturing forms, in order to clear themselves from suspicion; on condition, however, that if he were unjustly questioned, the owner of the injured slave might receive compensation. (See Bp. Porteus on the beneficial effects of Christianity, sect. iii.)

<sup>f</sup> Meaning that he was to be severely beaten and tortured, but not with leeks and onions merely like boys in sport.



BAC. Why then, since thou too call'st thyself a god,  
Art thou not beat with the same strokes as I?

XAN. Just is the speech—and whichsoe'er of us  
Thou seest the first to weep or flinch when struck,  
Think him to be no god.

ÆA. It cannot be  
But thou art a brave man; for still thou tendest  
To what is right—then strip ye for the trial. 660

XAN. And how will you with fairness question us?

ÆA. With ease, by giving each a stroke in turn.

XAN. Thou sayest well; look if thou see me flinch.

ÆA. Now I have struck thee.

XAN. No, by Jupiter.

ÆA. Nor does it seem to me that thou hast felt it;  
But I will go and strike the other.

BAC. When?

ÆA. In truth I've struck.

BAC. Then wherefore sneez'd I not?<sup>g</sup>

ÆA. I cannot tell; but I'll try him again.

XAN. Will you not then be quick?—Iattatai!

ÆA. Wherefore Iattatai?—art thou in pain? 670

XAN. Not so, by Jove; but I was thinking on  
The time when in the Diomæan tribe  
The feasts of Hercules are celebrated.

ÆA. The pious man! we must go back again.

BAC. Alas, alas!

ÆA. What is it?

BAC. I see horsemen.

ÆA. What makes thee weep, then?

BAC. 'Tis the smell of onions.

ÆA. What, don't you care for it?

BAC. Not I, at all.

ÆA. To this man then we must proceed again.

XAN. Oh me!

<sup>g</sup> Sneezing was reckoned by the ancients among good or bad omens. The Greeks had a deity named Πτάρπηδος, and mentioned by Xenophon in the *Anabasis*; Theocritus in the *Epithalamium* of Helen, v. 16; and Homer (*Od.* P'. 545), where Penelope draws a fatal augury for the suitors from the loud and continued sternutations of Telemachus.

ÆA. What is't that ails thee?

XAN. Take the thorn out.  
[*holding up his foot.*]

ÆA. What is the matter? Go we back again. 680

BAC. "Apollo, who at Delos dwell'st, or Pytho<sup>h</sup>."

XAN. He suffers pain—did you not hear?

BAC. Not I.

'Twas only an iambic of Hipponax<sup>i</sup>,  
Which I recall'd to mind.

XAN. Thou doest nothing  
But maul his flanks.

ÆA. 'Tis so by Jupiter—  
Now then present the stomach.

BAC. Neptune—

XAN. Some one  
Cries out in pain.

BAC. "Thou who th' Ægæan rocks  
Holdest in sway, or azure ocean's depths."

ÆA. I cannot learn, by Ceres, of you twain,  
Which is the god; but enter—for the master 690  
Himself and Proserpine will recognise,  
Since they are gods themselves.

BAC. Thou sayest well;  
But this I could have wish'd that thou hadst done  
Before the blows had been inflicted on me. [*Exeunt.*]

CHO. Muse of the sacred choirs advance<sup>k</sup>,  
Delighting in our song and dance;  
Survey the peopled crowds where sit  
Innumerable tribes of wit;

<sup>h</sup> He invokes the Delian god, in the words of an ancient poet, thus endeavouring to beguile or to conceal his sense of pain from the blows which Æacus inflicts upon him.

<sup>i</sup> His bodily sufferings here cause him a lapse of memory—as the Scholiast informs us that the line quoted by Bacchus is from Avianias, and not Hipponax, as are the two consequent verses also, which he quotes.

<sup>k</sup> According to the Scholiast, this is a parabasis having but four parts of that free address to the spectators—the ode, the epirrhema, the antode, and the antepirrhema. There is much poetical beauty in the opening chorus, as well as a patriotic plainness in the advice which Aristophanes afterwards gives to his fellow-citizens, mingled with much sarcastic irony.

Ambitious thoughts their noble soul  
 Loftier than Cleophon's control<sup>1</sup>, 700  
 He whose loquacious lips resound  
 With Thracian swallow's direful sound<sup>m</sup>;  
 She who is wont to fix her seat  
 Within the barbarous leave's retreat,  
 And with her lamentable wail  
 Mourns the devoted nightingale,  
 That he the doom of death must share,  
 Tho' equal lots the sentence bear.

S.-C. 'Tis just the sacred Chorus should exhort  
 And teach what may be useful to the state. 710  
 First then we think it right to equalise  
 The citizens, and take away their fears;  
 And if by arts of Phrynichus deceiv'd,  
 Any hath err'd, I say that it is right  
 That they should be allowed to plead their cause  
 And purge their former sins—then I declare  
 That no one in the city should be mark'd  
 With infamy, for 'tis a shame that those  
 Who in a naval fight have once engaged,  
 Should straight become Plataeans, lords from slaves<sup>n</sup>.  
 Not that I can deny this to be well, 721  
 But praise it, for this is the only thing

<sup>1</sup> He was an Athenian general, who bore the character of a turbulent demagogue, against whom Plato wrote a comic drama, called by his name. He is supposed to be described by Euripides (Orestes, 892, etc.) under the title of *the Argive*—

————— καὶ πὶ τῷ δ' ἀνίσταται  
 ἀνὴρ τις ἀθυρόγλωσσος, ἰσχύων θράσει·

Indeed it is evident from the whole of that striking description, that some particular person then living was intended by the poet.

<sup>m</sup> This is an allusion to the mother of the cheese-manufacturer, Cleophon, who was herself a Thracian. The *equal lots* mentioned in v. 708, refer to the well-known principle of the Athenian law, which absolved the suspected culprit in case of an equality of votes, as in the judgment of Orestes.—*κὰν ἴσαι γέινονται* (αἱ ψῆφοι ἐηλονότι. Schol.)

<sup>n</sup> From this passage it appears that such slaves as had engaged in the sea-fight at Arginusæ had their liberty restored to them, and were enrolled among the number of Athenian citizens, as the Plataeans had been many years before. This is the subject of the ironical commendation of Aristophanes.

Ye have done wisely—'tis moreover fit,  
 That ye pass by this single crime in those  
 Who beg the boon of you, and who full oft  
 Have, like their fathers, fought with you by sea,  
 And are of kindred race; but O, most wise  
 By nature, let us lay aside our rage,  
 And willingly admit to kindred all,  
 Restored to honour, to be citizens, 730  
 Whoever shares with us in naval fight.  
 But if in this respect we swell with pride,  
 And of the freedom make so much ado,  
 Being ourselves embosom'd in the wave<sup>o</sup>.  
 We shall not seem hereafter to be wise.

CHO. If I am able well to scan  
 The disposition of a man,  
 The little Cligenes whose shape<sup>p</sup>  
 Resembles the molesting ape;  
 No long time hence shall mourn our wrath, 740  
 The worst of those who keep the bath;  
 Who the false nitrous dust are worth,  
 Mix'd ashes and Cimolian earth.  
 And knowing this, peace ne'er can find  
 A harbour in his fearful mind;  
 Stript of his clothes lest he abide  
 Without a staff his steps to guide.

S.-C. Often to us the state appears to act<sup>q</sup>

<sup>o</sup> καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις. This line, as the Scholiast informs us, is taken from Æschylus, and supposes a comparison between the republic harassed by the reverses and evil accidents sustained in the Peloponnesian war, and a ship fluctuating on the bosom of the deep.

<sup>p</sup> The Scholiast informs us that the bath keeper who is here so severely satirized, was a rich political character of that time, but a stranger and barbarian, a flatterer of the people, such an one as our poet afterwards calls δημοσίθηκον (v. 1083.) This use of the *false nitrous dust* shows his dishonest nature. The *Cimolian earth* mentioned in the next line, was a sort of chalk, gathered on the shore of Cimolas, one of the Cyclades—hodie Kimoli. The keepers of bagnios were held in very slight repute at Athens, and are ranked by our poet with the dregs of the people; (see I π. 1400.)—πόρνασι καὶ βαλανεῦσι διακεκραγῆναι.

<sup>q</sup> The Chorus here compares the good and honest citizens with the excellent state of the ancient coin, before it had been debased under the archonship of Anti-genes, the year previous to the appearance of the *Frogs*, by the mixture of brass with the gold of the old Athenian didrachm, or stater.

Towards the fair and honest citizens  
 As with the ancient coin and recent gold ; 750  
 For these, howe'er they be quite unalloy'd,  
 But as it seems the fairest of all coins,  
 Such as alone are rightly struck and prov'd<sup>r</sup>,  
 With Grecians and barbarians every where,  
 We make no use of; but these wretched brass  
 Struck yesterday with the most vile of marks.  
 So of the citizens, those whom we know  
 To be well born, wise, just, and honest men,  
 Brought up in the Palæstra, dance and song,  
 We drive away; but use for everything 760  
 The brazen, strange, red-haired, and wicked, sprung<sup>s</sup>  
 From evil ancestors, those newly come,  
 Whom formerly the state would scarce have us'd  
 As victims—but now, O insensate men<sup>t</sup>,  
 With alter'd customs, use the good once more.  
 For then success will to your praise redound,  
 And should ye fall, 'tis from a worthy tree<sup>u</sup>;  
 Hence all your sufferings, so the wise will think.

<sup>r</sup> μόνοις ὁρθῶς κοπῆσι καὶ κεκωδωνισμένοις. As the Greeks used the term χρυσὸν or ἄργυρον κόπτειν for striking gold or silver coin, the Romans said *aureum, argentum, eudere, percutere, ferire*: and the latter had their *ILLVIRI monetales*, and caused the coins of the Augustan age to be stamped with the letters A. A. A. F. F.—*auro, ære, argento, flando, feriundo*. It is doubted by some whether the Athenians made use of gold coin at this time; but the words of Aristophanes appear to me decidedly affirmative of this proposition.

<sup>s</sup> The word *πυρρίαις* in this line, is interpreted by the Scholiast to mean *a red-haired slave*, as *Xanthias* denoted one of yellow or tawny locks. Some were named from their country, as *Cario, Syrus, Syra, Thratta*—others from their office, *Dromo, Sosias*.

<sup>t</sup> *φαρμακοῖσιν*. Bergler quotes a fragment of *Eupolis*, containing part of a parabasis, ap. *Stobæum, Floril.* (p. 163.), the last line of which our poet seems here to have imitated—

στρατενόμεσθ' αἰρούμενοι ΚΑΘΑΡΜΑΤΑ στρατηγούς:

which *Grotius* renders *præficimus bello et copiis homines piaculares*.

<sup>u</sup> According to the proverb quoted by the Scholiast, applied to those who wish to be unhappy with a good grace—

ἐπ' ἀξίου γοῦν τοῦ ξύλου κἂν ἀπάγξασθαι.

*Brunck* compares this line with those of *Nicias* in the *Knights* (v. 80.)—

Κράτιστον οὖν νῶν ἀποθανεῖν· ἀλλὰ σκόπει  
 ὅπως ἂν ἀποθάνοιμεν ἀνδρικώτατα.

## ACT IV. SCENE I.

ÆACUS, XANTHIAS, *a* SLAVE.

ÆA. By Jove, the saviour, a brave man's thy master.

XAN. How should he not be brave, who only knows 770  
To drink and love?ÆA. But that he struck thee not  
For that thou wast convicted openly  
Of lording it in word, in deed a slave.

XAN. He would have rued it.

ÆA. Thou hast acted there  
A slavish part, which I rejoice to do.

XAN. Rejoicest thou, I pray?

ÆA. Yes, and appear  
To be a witness of the mysteries,  
Where I can secretly malign my lord.XAN. And what when thou go'st grumbling out of doors  
With numerous strokes receiv'd?

ÆA. Then too I'm joyful.

XAN. And when thou'rt curious?

ÆA. By Jupiter, 781  
I know of nothing that delights me more.XAN. O gentilitial Jove! and eavesdropping \*  
Whate'er thy masters say?

ÆA. I'm more than mad.

XAN. And when you blab to others out of doors?

ÆA. What I? By Jove, but then I'm ecstatis'd.

XAN. Phœbus Apollo, give me thy right hand;  
And let me kiss thee; and do thou the same,  
And, by our fellow villain Jove, declare  
What is this row within, this noise and railing? 790

ÆA. 'Tis of Euripides and Æschylus,

XAN. Ha!

\* 'Ομόγνι Ζεῦ! The Greeks invoked this deity by a variety of names—suppliants called him *ἱκέσιον Δία* those who dwelt together, *ἑφέστιον* those who were enrolled in the same rank, *ἑταιρεῖον* strangers, *ἑξέριον* by relations of the same blood he was invoked as *ὀμόγνιος*. The French translator renders the words *O par le cousin Jupiter!*

ÆA. There's begun a stir, a mighty stir,  
Among the dead, with parties running high.

XAN. Wherefore?

ÆA. There is a law establish'd here  
That he who 'mong his fellows most excels  
In arts reputed great and elegant,  
Should in the Prytanéum take his meals,  
And sit next Pluto's throne.

XAN. I understand.

ÆA. Until another come more skill'd in art  
Than he, and then he must perforce give place. 800

XAN. And why then has this troubled Æschylus?

ÆA. He was possessor of the tragic throne,  
As in that art the chiefest.

XAN. And who now?

ÆA. Soon as Euripides came down, he show'd  
A specimen of his dexterity  
To such as pilfer'd garments and cutpurses,  
To parricides and breakers through of walls,  
Whose number is immense in Hades. They,  
His special-pleading speeches having heard,  
His twists and turnings, doted madly on him, 810  
Calling him wisest—thereupon he rose  
And seiz'd the throne where Æschylus once sat.

XAN. And was not pelted?

ÆA. Nay, by Jupiter;  
But with a shout the populace demanded  
That they should make a judgment, which was more  
Instructed in the art.

XAN. The crowd of rascals!

ÆA. By Jove, with such a cry as reach'd to heaven.

XAN. And had not Æschylus some partizans?

ÆA. Small is the number of the good, as here.

XAN. And what is Pluto then about to do? 820

ÆA. Straightway to have a trial and decision  
Of art between them.

XAN. How then was it not  
That Sophocles obtain'd the throne instead?

ÆA. Not he, indeed; but he kiss'd Æschylus



When he came down, and seiz'd by the right hand,  
 While he retreating left the throne to him.  
 Intending now, so says Clidemides<sup>1</sup>,  
 To sit him down and watch the present fight.  
 And if the palm to Æschylus be given,  
 He would remain contented in his place ; 830  
 If not, he would, for excellence in art,  
 Enter the lists against Euripides.

XAN. Will it come off then ?

ÆA. Yea, by Jove, it will,  
 A short time hence. And truly here will be  
 A dire commotion ; for, besides, the art  
 Of music in the balance will be weigh'd.

XAN. But what ? will they prove tragedy by weight<sup>2</sup> ?

ÆA. And canons too they'll bring to measure verses,  
 And fashion well compacted squares like bricks,  
 Diameter and wedge—for word by word 840  
 Euripides declares that he will test  
 The tragedies.

XAN. I think that Æschylus  
 Hardly bears this.

ÆA. He stoops, and downward bends  
 A stern regard.

XAN. And who shall be the judge ?

ÆA. That was the difficulty ; for they found  
 A lack of wise men there ; since Æschylus  
 Did not agree with the Athenian taste.

XAN. Perchance he thought that many were wall-breakers.

ÆA. He judg'd them all too trifling to discern  
 Poetic qualities—so then they charg'd 850  
 Thy master to decide, as skill'd i' th' art.

<sup>1</sup> The Scholiast informs us, that according to Callistratus, Clidemides was the son of Sophocles ; while Apollonius affirms that he was the actor whom he usually employed in bringing his tragedies upon the stage.

<sup>2</sup> The original word here (*μιαγωγῆσουσι*) has occasioned much learned debate among the lexicographers and commentators. The explanation given in the Scholia appears the most probable and best suited to the passage, *ζυγοστατήσουσι*. Photius, in his lexicon, says, *μιαγωγῆσαι θῦσαι μῆλον γὰρ ἐστὶ τὸ ἱερὸν το θυόμενον, ἐπειδὴν εἰς τοὺς φράτορας τοὺς παῖδας εἰσάγουσι*.

But let us enter in—for when our lords <sup>a</sup>  
Are earnestly employ'd, we've tears at hand.

CHORUS (*in imitation of Æschylus*).

Tremendous rage will soon possess the soul <sup>b</sup>  
Of the high-sounding bard; whene'er his eye  
The sharp-tongu'd rival's whetted teeth shall spy,  
With madness will it roll.  
Of crested speech, swift contests will arise,  
Parings of deeds that near the axle clash,  
As man from man ingenious seeks to dash 860  
Words of equestrian size.  
On his broad neck bristles the self-comb'd hair;  
And with dire brow contracted forth he sends  
His wedged speech, like one who timber rends,  
Breath'd with gigantic air.  
Then the formatic epic-weighting tongue  
Curl'd lightly round, shaking the envious rein,  
Shall split those words which with pulmonic pain  
Were by the poet sung. [*i. e. Æschylus.*]

<sup>a</sup> i. e. Pluto and Bacchus.

<sup>b</sup> This extraordinary chorus, composed in the sesquipedalian style of Æschylus, is full of the most severe irony directed against Euripides, the constant theme of our poet's satire. It is a composition which I think of all the poets with whom we are acquainted, could only have proceeded from Aristophanes. The expression in v. 817 of the original—

ἰππολόφων τὲ λόγων κορυθαίολα νείκη,

is compared by Bergler with v. 922; below

ῥήματ' ἂν βόεια δῶδεκ' εἴπειν,  
ὀφρῦς ἔχοντα καὶ λόφους,

with v. 818—

σκινδαλάμων τε παραζόνα,

a metaphor borrowed from the chariot race, v. 880—

ῥήματα καὶ παραπρίσματ' ἐπῶν.

Compare also v. 927—

ῥήμαθ' ἰππόκρημνα.

The diction is of such a nature that it is almost impossible to do justice in any other language to the uncommon expressions made use of by Aristophanes. On the word *φρενοτέκτονος* (v. 819.), applied to Æschylus, and intended I conceive as an encomium on his original genius, Spanheim remarks the fondness of that eminent poet for words compounded with *φρήν* scil. *φρενοδαλῖς*, *φρενομανῆς*, *φρενοπληγῆς*, *φρενοπλήκτος*, *φρενώλης*.

## ACT V. SCENE I.

BACCHUS, ÆSCHYLUS, EURIPIDES, CHORUS.

EUR. I ne'er could yield the throne—suggest it not, 870  
For I declare myself this man's superior  
In art.

BAC. Why are you silent, Æschylus?  
Thou comprehend'st his speech.

EUR. He first puts on  
A look of silent gravity, as when  
He utter'd monsters in his tragedies.

BAC. My friend, speak not so very boastfully.

EUR. I've known this man, and long consider'd him  
A savage, contumacious speaking fellow;  
Having a mouth unrein'd with door unclos'd,  
In words bombastic not to be out-talk'd. 880

Æsc. Is't so, thou son of a field deity?  
Dost taunt me thus, thou trifle-gathering prater?  
Thou beggar-making patcher up of rags?  
But thou shalt not speak with impunity  
Again.

BAC. Cease, Æschylus, nor heat thyself  
With rage.

Æsc. I will not cease before I've shown  
What sort of man this cripple maker is,  
Who mouths so fiercely.

BAC. Bring a black lamb, boys<sup>d</sup>,

<sup>c</sup> This line contains an allusion to the parentage of Euripides, whose mother gained her living by the sale of pot-herbs. It is also, according to the Scholiast, a parody on a verse of that poet—

ἄληθες, ὃ παῖ τῆς θαλασσίας θεοῦ.

The contest of ready recrimination that ensues between him and Æschylus, must have been a source of infinite diversion to an Athenian audience, who would highly relish the verbose length of such compounds as κομποφακελορόρημονα, στωμυλιοσυλλεκτάδη, ρακιοσυρράπτάδη, applied *ore rotundo* by the latter to the tragic style and character of his great rival.

<sup>d</sup> Aristophanes here compares the vast movements in these poets with the breaking out of impetuous winds, and alludes to the well-known custom of the an-

For to burst forth the whirlwind is prepar'd.

Æsc. O gatherer up of Cretan monodies<sup>e</sup>, 890  
And bringer of unholy marriages  
Into the tragic art.

Bac. Restrain thyself,  
O greatly honour'd Æschylus; and thou,  
O wretch, Euripides, hence from the hail,  
Lest with a mighty word he strike thy temples,  
And in his rage dash out thy Telephus.  
Thou Æschylus, not in an angry mood,  
But mildly argue, and be argued with;  
For 'tis not proper, that poetic men  
Should at each other rail like bakers' wives. 900  
But straight thou cracklest like ignited oak.

EUR. I'm ready, and refuse not to bite first,  
Or to be bitten, if he think it good,  
Contending on the diction, melody,  
And nerves of tragedy; nay, and by Jove,  
The Peleus, Æolus, and Meleager,  
And e'en the Telephus.

Bac. Then thou, what is't  
That thou intend'st to do—speak Æschylus.

Æsc. I have determined not to quarrel here,  
For ours is not an equal strife.

Bac. How so? 910

Æsc. Because my poetry hath not expir'd  
With me, but his expired with him; and so  
He'll have the wherewithal to speak;—but since  
It seemeth right to you, I must submit.

cients, who sacrificed a black lamb to the tempest, here called *τυφῶς*. So Virgil  
(Æn. iii. 120.)—

*Nigram Hiemi pecudem, Zephyris felicibus albam.*

<sup>e</sup> Some, as the Scholiast says, imagine that the drama of Icarus, the son of Minos, king of Crete, is here alluded to—Apollonius supposes that Æropé was intended—others refer it to Canace and Macareus, in the tragedy of Æolus—Timarchides to the amour of Pasiphae with the bull—Bergler coincides in opinion with another of the Scholiasts, that Phædra, daughter of Minos and Pasiphae, is glanced at; and this is the more probable, as she sings a monody beginning at v. 198. of the Hippolytus of Euripides—

*αἶρετέ μου ὄμμας ὀρθοῦ τε κάρα, κ. τ. λ.*

BAC. Let some one go and bring me frankincense  
And fire, that I may pray before the contest  
To judge their cause with all poetic skill;  
And to the Muses chant some hallow'd strain.

CHO. Daughters of Jupiter, ye virgins nine,  
Chaste muses, who o'er subtly speaking minds, 920  
Intelligent of sentence-framing men,  
Cast a presiding glance, when they contend  
In strife of contradiction versatile,  
Come to survey the energy of two  
Most powerful mouths: give diction and word-dust<sup>f</sup>,  
For now this strife of wisdom comes to proof.

BAC. Some prayer too offer ye before you speak.

ÆSC. Ceres, who nourishest my intellect<sup>g</sup>,  
May I be worthy of thy mysteries!

BAC. And thou lay on the frankincense. [to Euripides.

EUR. 'Tis well. 930

For there are other gods to whom I pray.

BAC. Have you some private ones of a new mark<sup>h</sup>?

EUR. Most certainly.

BAC. Go then and supplicate  
Your own peculiar gods.

EUR. Æther, my food<sup>i</sup>,  
And the tongue's hinge, intelligence, and ye,  
Nostrils olfactory, grant that I may  
Rightly refute the words which I attack.

CHO. And we desire some speech harmonious

<sup>f</sup> By the former of these Æschylus is intended, as the latter contemptuously designates the style of Euripides.

<sup>g</sup> Æschylus invokes Ceres, being himself a native of Eleusis, where the mysteries of that goddess were celebrated.

<sup>h</sup> This, and the preceding verse, contain a sly inuendo at Euripides, a studious imitator of Socrates, the chief article of whose impeachment, according to Plato and Xenophon, was ὅτι καινὰ εἰσήγαγε δαιμόνια. The words κόμμα καινὸν allude to coins stamped with a new impression.

<sup>i</sup> Αἰθήρ, ἐμὸν βόσκημα. Thus the clouds, whom Socrates pretends to esteem in the place of goddesses, are said to nourish the Sophists (Nubes, 330.)—

πλείστους αὐται βόσκουσι σοφιστάς

and in v. 422. of the same play, he speaks of *chaos*, *the clouds*, and *the tongue*, as a sort of trinal divinity.

To hear from men of wisdom, fitting contest<sup>k</sup>.  
 For savage is their tongue, and both their spirits 940  
 Not cowardly, nor minds immovable.  
 Wherefore 'tis just that we expect the one  
 To utter something witty and polite;  
 The other rushing on with words pluck'd up  
 Even from the roots, to scatter many a turn  
 Of volubility and phrase verbose.

BAC. But you must speak with all celerity,  
 And so that ye contend in polish'd style,  
 Not feign'd, nor what another might employ.

EUR. I of myself, and my capacity 950  
 Poetical, will last of all dilate.  
 And first, I will convict this man of being  
 A boaster and a cheat—as by what arts  
 He cheated the spectators, having found them  
 Fools nurtur'd in the school of Phrynichus<sup>l</sup>.  
 For first he introduced upon the stage  
 A certain veiled personage, Achilles,  
 Or Niobe, not having shown the face,  
 Mere tragic mutes, not muttering a word.

BAC. By Jupiter, not one.

EUR. Still would the chorus 960

<sup>k</sup> I have here adopted Hotibius' ingenious conjectural emendation, *ἐμμέλειαν* *ἐπιτήδειαν*, instead of the common reading, *ἐπὶ τὸ δαῖτον ὁδόν*, although that is defended at length and with much erudition by Spanheim.

<sup>l</sup> Euripides here objects to Æschylus that he deceived the spectators of his dramas, by a foolish tragedy of Phrynichus, from whose Phœnissæ Glaucus says that the Persæ of Æschylus was imitated. See the beginning of the Greek argument to the latter tragedy, of which the first line is borrowed almost verbatim from Phrynichus, although the tragic delusion, or *ἀπάτη*, is not to be regarded as a fault, but a subject of praise in a poet. His next objection is, that Æschylus brought upon the stage two veiled personages, Achilles and Niobe, the former in his tragedy of the Phrygians, or *The Ransom of Hector*, the latter in his play of that name. (Schol.) The Greek author of the life of Æschylus also says, that this celebrated tragic poet was satirized by Aristophanes on account of the affected gravity of his characters; for that his Niobe sits veiled at the tomb of her children and utters no sound until the *third part* of the tragedy—(*εἰς τρίτου μέρους*), according to the very ingenious emendation of P. Victorius, instead of the common *εἰς τρίτης ἡμέρας*. Such a mute personage is in the next line called *πρόσχημα*, a title which, according to Josephus, was metaphorically given to Hyrcanus, surnamed John, son of Simon, the Maccabee, and the nominal king of the Jews.



Shout forth in order chains of melody  
Fourfold—while they were silent.

BAC. But that silence

Delighted me no less than modern praters.

EUR. For thou wast foolish—be assur'd of that.

BAC. I think so too; but wherefore did he thus?

EUR. From ostentation; that the spectator

Might sit expecting Niobe to speak:

Meanwhile the piece went on.

BAC. The thorough villain!

How I've been taken in by him! wherefore 970

[to *Æschylus*.

Dost stretch thyself, and yawn impatiently?

EUR. Because I am refuting him—and then,

Soon as he'd utter'd these impertinences,

And now the drama was about half done,

He'd spout aloud some twelve bombastic words,

Dark brow'd and crested, like tremendous bugbears,

Unknown to the spectators.

ÆSC. Wretched me!

BAC. Be silent.

EUR. Yet he would speak nothing plain.

BAC. Grind not thy teeth [to *Æschylus*].

EUR. But either he would talk of

Scamanders, ditches, or of brazen gryphons

Sculptur'd on shields, and lofty-sounding words, 980

Whose meaning could not easily be guess'd.

BAC. I, by the gods, have watch'd night-long to see

What sort of bird is this equestrian cock<sup>m</sup>

With auburn wings.

ÆSC. How ignorant art thou!

'Twas painted as a sign upon the ships.

<sup>m</sup> τὸν ξουθὸν ἰππαλεκτρύνα. The Scholiast says, that by this word a sea animal is in truth denoted, whereas in a note on the Birds (v. 801.) it is called ὁ ἐν τοῖς ὄρνισι τιμώτερος. It is mentioned by *Æschylus* in a fragment of the *Myrmidons* (ix. apud Butler). It may mean nothing more than a huge cock, according to the interpretation of Hesychius. Photius says it was a gryphon. To this animal *Aristophanes* compares Eryxis, son of *Philoxenus*, on account of his shapeless figure.



BAC. But I imagin'd it to be Eryxis,  
Son of Philoxenus.

EUR. Then was there need  
To make a cock in tragedies?

ÆSC. And thou,  
O hated by the gods, what things were they,  
Which thou were wont to make?

EUR. Not winged horses,  
By Jupiter, nor goat stags, such as thou, 991  
Like paintings on the Median tapestry<sup>n</sup>.  
But as from thee I first received the art,  
Swelling with boastful pomp and heavy words,  
I par'd it straight and took away its substance,  
With little words, and walking dialogues,  
And white beet mingled straining from the books  
A juice of pleasant sayings—then I fed him  
With monodies, mixing Cephisophon<sup>o</sup>;  
Then I employ'd myself not in chance trifles, 1000  
Nor mingled whatsoe'er I lighted on;  
But he that first came forth upon the stage,  
Straightway announç'd the nature of my plot.

BAC. And that, by Jove, was better than thine own.

EUR. Then from the earliest verses I allow'd  
No idle person; but the woman spoke,  
The slave no less, the master, and the maid,  
And the old crone.

ÆSC. Then should'st thou not have died  
For this thy daring?

EUR. By Apollo, no;  
For this my act was democratical<sup>p</sup>. 1010

<sup>n</sup> Hence we gather, as Kuster observes, that the Persian or Babylonian hangings were adorned, or rather disfigured, by various representations of monstrous animals; (compare Plautus, Stic. ii. ii. 54, *Babylonica peristromata*; Martial. Epig. viii. 28, who ascribes such works to the needle of Semiramis).

<sup>o</sup> He is thought to have assisted Euripides in the composition of his plays; (see below, v. 1448, 9.) In the last of the five epistles ascribed to Euripides, and which is addressed to Cephisophon, he professes utterly to disregard the babblings of Aristophanes (*τῶν Ἀριστοφάνους φληναφημάτων*) uttered against his tragedies.

<sup>p</sup> Spanheim well remarks, that it has a very pleasant effect to find Euripides



In all things, who, if ever he should fall  
 Into misfortune, or be near to fall,  
 Slides out again, no Chian, but a Coan.

EUR. Thus have I shown these men the path to prudence ;  
 Having ingrafted on the tragic art  
 The powers of reasoning and consideration ; 1040  
 That they might know and thoroughly perceive  
 Both other things, and better regulate  
 Domestic matters, than they've done till now,  
 And speculating ask, " How's this ?—Where's that ?—  
 Who's taken it ?"

BAC. Just so, by all the gods ;  
 Every Athenian, soon as he comes home,  
 Cries out to the domestics, and enquires,  
 " Where is the pot ?—Who eat the cankret's head ?—  
 The dish I only bought last year, is gone.—  
 Where is the garlic we had yesterday ?— 1050  
 Who gnaw'd my olive ?" with most foolish face  
 Till then they sat, gaping Mammacuthi<sup>s</sup>,  
 Or like Melitidæ.

CHO. " These things thou seest,  
 Valiant Achilles ;" what then wilt *thou* say  
 In answer ? but beware, lest rage transport thee  
 Beyond the olives ; for he hath against thee  
 Brought dreadful charges ; but beware, I say,  
 O generous man, lest thou in wrath reply.  
 Rather make use of thy contracted sails,  
 Catching the wind in their extremities, 1060  
 Then guide the vessel more and more, and watch  
 When thou hast got a smooth and placid gale.  
 But O, thou first of all the Greeks, to pile  
 Words of great import, and adorn the art

<sup>s</sup> The Scholiast informs us that Mammacuthus and Melitides were Athenians, laughed at for their foolish simplicity and good nature ; the former of whom was satirized in a comedy of Plato's under that title. His words are, *Μαμμάκουθοι* (sic) *καὶ Μελιτίδης ἐπὶ μωρία διεβάλλοντο*. *Μελιτίδην δὲ τὸν εὐήθη, παρὰ τὸ μέλι*. Spanheim very probably conjectures that this was a national sobriquet imposed upon the Athenians, as our poet says (sq. 1260), *τῷ κεκηναίῳ πόλει*, speaking of Athens. *Μαμμάκυθος μωρὸς καὶ τηθαλλαδοῦς* (Photius, *Lex.*)

Of tragedy, boldly thy torrent fling<sup>†</sup>.

Æsc. My bowels rage indignant at the conflict,  
If it be needful that I answer him.

But that he may not say I'm in a strait,  
Answer me, for what quality should we  
Admire a man who is poetical? 1070

EUR. For his dexterity and discipline;  
And that we make men better citizens.

Æsc. If therefore thou hast not done this, but hast  
From good and noble, render'd them most base,  
What wilt thou deem thy worthy punishment?

BAC. To perish—ask not him.

Æsc. Consider, then,  
What sort of men from me he had them first—  
If they were noble, and four cubits high,  
And not eschewing civil offices,  
Nor market hunting, subtle rogues, as now; 1080  
But breathing spear, lances, three crested helmets<sup>u</sup>,  
And greaves, and souls worthy a seven-fold shield.

BAC. In truth this evil grows; he'll kill me quite,  
With his enumeration of the helmets.

EUR. And by what process show'st thou them so noble?

BAC. Speak, Æschylus—nor be thus proud and stubborn.

Æsc. Making a drama full of Mars.

BAC. How nam'd?

Æsc. "The seven at Thebes," which every one who saw  
Burnt eager to be warlike.

BAC. This by thee  
Was badly done—for thou hast made the Thebans

<sup>†</sup> θαρρόων τὸν κρουνὸν ἀφίει. So Juvenal, speaking of the impetuous eloquence of Demosthenes (Sat. x. 128.)—

———— quem mirabantur Athenæ  
Torrentem.

And at v. 9. of the same admirable satire—

———— torrens dicendi copia multis,  
Et sua mortifera est facundia.

<sup>u</sup> Compare Ovid. Met. xiii. 2.—

Surgit ad hos clypei Dominus septemplus, Ajax.

By θυμὸς ἐπαρβοείων—in v. 1082, are meant souls like that of Ajax, i. e. heroic.

Readier for war, and therefore be thou beaten. 1091

Æsc. But you, too, might have exercis'd yourselves

In that, yet had no inclination for it.

Then having given "The Persæ" after this,

I taught them all to pant for victory

Over their foes, that best and fairest deed.

BAC. In truth I joy'd Darius' death to hear<sup>x</sup>,

When straight the chorus beat their hands and cried,  
Iauoi!

Æsc. These are poet's exercises.

For think how useful are those noble bards. 1100

Orpheus inform'd us of religious rites<sup>y</sup>,

And to abstain from slaughter—while Musæus

Diseases' remedies, and oracles;

Hesiod earth's labours, times of gathering fruits,

And sowing seed; but Homer the divine,

Whence gain'd he honour and renown, except

By teaching honest arts, the ranks, great deeds,

Armings of men?

BAC. And yet he could not teach

The most insipient Pantacles—for he<sup>z</sup>,

Leading the pomp of late, and having first 1110

Put on his helmet, next would bind the crest.

Æsc. But many other brave men too—of whom

Was Lamachus the hero—whence my mind,

Having been kneaded, form'd the many deeds

Of the Patroclus', lion-minded Teucers,

To rouse each citizen to emulate

Their prowess, when they heard the trumpet's call.

But I, by Jupiter, have drawn no Phædras

With their adulterous lives, nor Sthenobæas,

<sup>x</sup> As the Chorus in the Persæ of Æschylus do not shout on hearing the death of Darius, but εἰ, εἰ, ἰή, ἰή, αἰ, αἰ, it is supposed by the Scholiast and others, that there were two dramas under this title, and that Aristophanes here refers to the one which has not come down to us.

<sup>y</sup> Compare Horace (ad Pis. 391.)—

Sylvestres homines sacer interpres Deorum,

Cœdibus ac victu fædo deterruit Orpheus.

<sup>z</sup> Some rude and foolish officer of the time, satirized also by Eupolis—Παντακλῆς σκαῖος.

Nor any amorous woman that I know.

1120

EUR. In truth, for nought of Venus was in thee.

ÆSC. Nor be it—but on thee and thine may she<sup>a</sup>  
Sit with her constant weight; as she thyself  
Hath also struck.

BAC. By Jove 'tis so indeed,  
Since for those very crimes which thou hast feign'd  
'Gainst others wives, thou art thyself now plagued.

EUR. And in what manner do my Sthenobæas<sup>b</sup>  
Injure the state, O wretched of mankind?

ÆSC. Because thou hast persuaded generous dames,  
The wives of generous men, to swallow hemlock;  
Reduc'd to shame thro' thy Bellerophons. 1131

EUR. Have I not put together the true tale  
Concerning Phædra?

ÆSC. The true one, by Jove.  
But it behoves a poet to conceal  
And not bring forward, nor display the ill.  
For as a master speaks to children, thus  
Poets address th' adults, entirely then  
That which is useful we are found to speak.

EUR. If then you talk to us of Lycabettus<sup>c</sup>,  
And greatness of Parnassian mounts, is this 1140  
To teach us lessons of utility,  
Whom it behoves to speak in human phrase?

ÆSC. But, O unhappy man, 'tis requisite  
To utter words resembling mighty thoughts  
And sentiments; moreover, it is right  
That demigods should grander diction use.

<sup>a</sup> Alluding probably to the celebrated Chorus in the *Medea* (627, sq.)—

*Ἐρωτεῖς ὑπὲρ μὲν ἄγαν  
ἔλθοντες, οὐκ ἐδόξισιν, κ. τ. λ.*

<sup>b</sup> Sthenobæas, the wife of Prætus, king of Argos, is called Antæa by Homer, in the sixth *Iliad*, 155, who relates her history as connected with that of Bellerophon (155—202.) at great length.

<sup>c</sup> Lycabettus was a very high mountain of Attica, as well as Parnes, which appears to be intended here, and is not unfrequently confounded with Parnassus; see the *Acharnians*, v. 329, *ἄνθρακες Παρνάσσιοι*. The Scholiast, however, in this passage of the *Frogs*, understands the Phocian mount Parnassus; who remarks further, *οἶον ῥήματα παραπλήσια ὄρεσιν*.

For they more splendid garments use than we,  
These, when I'd dress'd them nobly, thou hast spoil'd.

EUR. Wherein?

Æsc. First having rob'd the kings in rags,  
That to mankind they might seem miserable. 1150

EUR. In doing so have I committed aught  
Of wrong?

Æsc. 'Tis for this cause no rich man wishes  
To fit out triremes at his proper cost.  
But in his rags envelop'd, weeps and says  
He's poor.

BAC. Yes, and, by Ceres, underneath  
He wears a tunic woven from soft wool;  
And if he should by such a tale deceive,  
To the fish-market turns a longing look<sup>d</sup>.

Æsc. Then thou hast taught to exercise the art  
Of wordy prating, and rhetorical,  
Which empties the Palæstras, and instructs 1160  
Our chattering youths in base debauchery,  
Persuading those who dwell by the sea-shore,  
To contradict their masters; yet of old,  
When I was living, this alone they knew,  
To call for cakes, and bawl out "ruppappæ<sup>e</sup>."

BAC. Yes, by Apollo, and befoul the mouth  
Of him who row'd in an inferior rank<sup>f</sup>,  
And daub with filth his messmate, then purloin  
A cloak from some one, having disembark'd. 1170  
Now he disputes, nor drives on any longer,  
But hither sails and thither.

<sup>d</sup> παρὰ τοὺς ἰχθῦς ἀνέκυσεν i. e. τὰ ἰχθυοπώλια. (Schol.) That is, he longs to become a hunter of market delicacies.

<sup>e</sup> The word *μάζα*, in this line, is interpreted by Hesychius to mean cakes mingled with water and oil—*Ruppappæ* is the shout of sailors pressing on their oars. ἐπίφθεγμα ναυτικόν, παρασκευαστικόν ἢ παρακελευσματικόν κωπηλασίας. Schol. after Hesychius. τὸ ῥυππαπαί, also denotes the sailors themselves (Wasps, 904), from ῥύπος, dirt.

<sup>f</sup> τῷ θαλάμικι. In the Grecian galleys the θαλάμαξ, called likewise θαλάμιος and θαλαμακεὺς, was one of the third, or lowest rank of rowers, near the holes through which the oars passed, called θαλαμία. The middle rank were called ζυγῖται, and the upper θρανῖται.



Æsc.

With what ills

Is he not chargeable? Has not this man  
 Shown us procuresses, and such as breed  
 Within the temples?—in fraternal love<sup>g</sup>  
 Mingling, and saying that “life is not life.”  
 Then by these means our city’s full of scribes,  
 And of buffoons, who still delude the crowd  
 With apish tricks: and no one now is able<sup>h</sup>,  
 Through want of exercise, to bear a lamp. 1180

BAC. Not one, by Jove; for I’ve been almost kill’d  
 At the Panathenaic games with laughter,  
 When some slow fellow stoop’d as he ran on,  
 Pale, fat, outstripp’d, and making gestures strange;  
 And then the crowd, who haunt the Ceramicus  
 Within the gates, struck him upon the stomach,  
 Ribs, sides, posteriors, while in beaten plight  
 In terror, puffing out the lamp, he fled.

CHORUS. An action of exceeding might,  
 Great struggle and tremendous fight,  
 Comes on—’Twere then an arduous deed 1190  
 To judge how will the strife succeed;  
 When this man presses on with force,  
 And that can urge his backward course,  
 Pressing with firmness ’gainst his foe;  
 But deal not one continuous blow;

<sup>g</sup> These lines allude to the story of Canace and Maxareus, children of Æolus (see v. 850.), and the contradictory saying that *life is not life*, according to the Scholiast, is part of a fragment of the tragedy of Phryxus.—

τίς δ’ οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν,  
 τὸ κατθανεῖν δὲ ζῆν.

The same commentator also alludes to the nurse’s pathetic speech in the Hippolytus (v. 191, sqq.)

<sup>h</sup> It was customary at Athens to appoint persons to bear lamps at the Promethean, Vulcanian, and Panothenæan games; and presidents of those festivals called *gymnasiarchs*. On these occasions they contended who could bear the torches of the greatest size in the course, and the contest was called *λαμπαδουχία*. There seems to be a peculiar propriety and beauty in the use of the word *ἀγυμνασία* in this passage, which exhibits in a very clear light the truly patriotic feelings by which Aristophanes was actuated in his censures of the corrupt manners of his time.

For there is many another way  
 To manage this sophistic fray,  
 And all the subjects of dispute  
 Both old and new, tell, urge, refute, 1200  
 And show your subtle wisdom's fruit.  
 But if 'tis this excites your fear,  
 That want of learning should appear,  
 Among your ranks, spectators, here,  
 Who such refinements cannot know,  
 Dread ye not this, for 'tis no longer so,  
 For they are practis'd in his book,  
 Each may for wisdom's maxims look.  
 Besides their natures ever keen,  
 Have with fresh vigour sharpen'd been: 1210  
 Fear nothing then, but all revise

For the spectators' sake, since they are wise.

EUR. And truly to thy prologues I'll advert;  
 That in the earliest part of tragedy  
 I may examine first this clever poet.  
 For in describing things he was not clear.

BAC. And which wilt thou examine?

EUR. Very many—  
 Recite me first that from the *Orestea*<sup>i</sup>.

BAC. Now silence, every man—speak *Æschylus*.

ÆSC. "O subterranean Mercury, whose eye<sup>k</sup> 1220  
 Views our paternal empire, at my prayer  
 Become thou a preserver and ally;  
 For to this land I come, and I return."

BAC. Hast thou with these words any fault to find?

EUR. More than a dozen.

ÆSC. Yet the whole of these  
 Are only three<sup>l</sup>.

<sup>i</sup> This constituted a tetralogy consisting of three tragedies on the history of Orestes—the Agamemnon, Chæphoræ, and Eumenides, together with the *Proteus*, a satirical drama.

<sup>k</sup> 'Ερμῇ χθόνιε, πατρῷ' ἐποπτεύων κράτη. This is the beginning of the Chæphoræ of Æschylus, preserved by Aristophanes, and restored in Stanley's edition; the prologue to which play is spoken by Orestes at the tomb of his father Agamemnon.

<sup>l</sup> This line, commonly attributed to Bacchus, is, I think, rightly given by J.

- EUR. And every one of them  
Has twenty faults.
- BAC. I charge thee, Æschylus,  
To hold thy tongue—if not, thou shalt appear  
More than in three iambs to be faulty.
- ÆSC. To him must I be silent?
- BAC. If at least 1230  
You would obey me.
- EUR. For it is amazing  
How much he blunder'd from the very first.
- ÆSC. Thou seest that thou art trifling.
- BAC. But to me  
That matters not.
- ÆSC. How say you that I err?
- EUR. Again repeat the words from the beginning.
- ÆSC. "O subterranean Mereury, whose eye  
Views our paternal empire."
- EUR. Is not this  
Said by Orestes, at the sepulchre  
Of his dead father?
- ÆSC. I affirm nought else.
- EUR. Declared he then that Mercury beheld 1240  
What time his father, by a female hand,  
Through secret arts, was slain?
- BAC. He meant not him;  
But Mercury, the serviceable god<sup>m</sup>,  
Him by the subterranean name address'd,  
And prov'd it by asserting that he had  
Inherited this office from his sire.

Seager to Æschylus, whose interruption of Euripides is reprehended by Bacchus in the next verse but one; which could have no meaning, if Æschylus had not interposed just before with some objection. Invernizius follows the common editions, in giving the line to Bacchus.

<sup>m</sup> οὐ δῖτ' ἐκεῖνον, ἀλλὰ τὸν Ἑριούνιον  
'Ερμῆν.

This is an epithet given to Mercury by Homer (Il. γ'. 72; Ω'. 360. 440. 457.), of the same signification with *μεγαλωφελής*. Dindorf observes on this passage, "χθόνιον γέρας non est terrestre munus, nec χθόνιος *terrestris* ut redditur, sed. quod ad inferos pertinet—unde lepidè Bacchus eum dicit a patre accepisse manus *vespillonis*." (*τυμβωρύχον*).

EUR. Still more than I imagin'd thou hast err'd—  
 For if he holds this subterranean office  
 As a paternal gift—

BAC. Thus would he be  
 A mere gravedigger on the father's side. 1250

ÆSC. Bacchus, thou drinkest no well-flavour'd wine.

BAC. Repeat another—and thou [*to Euripides*] mark the  
 faults.

ÆSC. "I pray thee be my saviour and ally,  
 For to this land I come and I return."

EUR. Wise Æschylus has said the same thing twice.

BAC. How twice?

EUR. Attend; and I will show—He says,  
 "For to this land I come and I return."  
 "I come," and "I return," are just the same.

BAC. By Jupiter, it is as if some one  
 Should to his neighbours say, "Lend me a trough,  
 Or if thou wilt, a flour hutch."

ÆSC. This is not 1261  
 In truth the same, O thou vain babbling fool;  
 But 'tis a verse of the most excellent.

BAC. How so? instruct me why thou sayest this.

ÆSC. He to the land may come who has a country.  
 For he returns without calamity.  
 But he that's banish'd from his native land,  
 Comes, and returns again.

BAC. Well, by Apollo,  
 What sayest thou, Euripides?

EUR. I say  
 Orestes to his home did not return.  
 For he came secretly without the leave 1270  
 Of those in power.

BAC. 'Tis well, by Mercury;

<sup>n</sup> This passage is cited and commentated upon by A. Gellius (Noct. Attic. xiii. 24.) among the instances of words being used to express the same idea. Brunk says, *Perperam vulgo ἵκειν manifesto errore*. In mea, bonâ syntaxi sed pessum dato metro, scriptum—est, ἵκειν δὲ παντόν ἐστι τῷ κατέρχασθαι. A. Gellius quotes the line as it stands in Aristophanes—

ἵκω γὰρ εἰς γῆν φησὶ καὶ κατέρχομαι.

But what thou mean'st I do not comprehend.

EUR. Despatch another, then.

BAC. Come, Æschylus,  
Despatch—and as for thee, look to the faults.

[to *Euripides*.]

ÆSC. “Upon this summit of the tomb I call  
On thee, my sire, to listen and to hear.”

EUR. Again he speaks another word twice over—  
“Listen and hear”—most clearly they are one.

BAC. For he was speaking to the dead, O wretch,  
Whom not a trivial invocation reaches°. 1280

ÆSC. And how mad'st thou thy prologues?

EUR. I will tell—  
And should I chance to say the same thing twice,  
Or thou perceive a foisting in of words  
Incongruous, then abhor me.

BAC. Come, recite,  
For this is not my province; but to hear  
Whether thy prologues be correct in phrase.

EUR. “A happy man at first was *Œdipus*<sup>p</sup>.”

ÆSC. Not so, by Jove, but of unhappy kind;  
Of whom, before his birth, Apollo said<sup>q</sup>  
That he should slay his sire, how then was he 1290  
At first a happy man?

EUR. Then instantly  
Of mortals the most wretched he became.

° This line probably refers to the compellation of the dead three several times by Ulysses (ap. Hom. Od. i'. 65.), whose ships could not be induced to move before he had thrice invoked the shades of his companions who perished on the plains, subdued by the Cicones. So Æneas, after having seen the slaughtered Deiphobus in the infernal shades, says,

Tunc egomet tumulum Rhæteo in litore inanem  
Constitui, et magnâ Manes ter voce vocavi. (*Æn.* vi. 505.)

Compare also Theocritus (*Id.* xxiii. 44.)—

κἄν ἀπίκυ, τόδε μοι τρίς ἐπάνυσαν, ὦ φίλε, κείσαν (See Spanh.)

Æschylus afterwards retorts this charge in the *Phœnissæ* (1371.)—

εἰσὼ στρατηγὼ καὶ διπλῷ στρατηλάτα.

<sup>p</sup> This line, according to the Scholiast, is the beginning of the *Antigone* of Euripides.

<sup>q</sup> See the *Phœnissæ*, 1611, sqq.—ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἄθλιον.

ÆSC. By Jupiter, not so—he never ceas'd.

For how? when they, as soon as he was born,  
In winter-time, exposed him in a pitcher,  
For fear, if he were bred, he should become  
His father's murderer; then to his great loss  
He went to Polybus with swelling feet<sup>r</sup>.  
Then married an old dame, himself a youth,  
Who was besides his mother; after that  
Himself he blinded.

1300

BAC. Truly he was happy,  
Fighting at least with Erasinides<sup>s</sup>.

EUR. Thou triflest—but good prologues I compose.

ÆSC. And yet, by Jupiter, I will not pull  
Each verse of thine into its separate words,  
But from the oil flask will thy prologues spoil.

EUR. Thou from the oil flask mine?

ÆSC. From one alone.

For thou composest them in such a manner,  
That everything may fit in, fleece, oil cruet,  
Or little sack, in your iambic lines.  
I'll show it straight.

1310

EUR. You'll show it, do you say?

ÆSC. I will, I say.

BAC. And now you must recite.

EUR. "Egyptus, as the tale goes everywhere<sup>t</sup>,  
With all his fifty sons on board of ship,  
Approaching Argos"—

ÆSC. His oil cruet lost.

EUR. What thing is this? will he not weep for it?

BAC. Recite for him another prologue now,  
That he again may make his observations.

<sup>r</sup> οἰδῶν τῷ πόδι. Hence the name Œdipus.

<sup>s</sup> The Scholiast informs us that he was one of the unfortunate generals who fought at Arginusæ, in the twenty-sixth year of the war; and was, according to Philochorus, put to death after the battle with Thrasyllus, Pericles, Aristocrates, and Diomedon, because they had not procured the rites of sepulture to such as fell in that engagement. See Xenoph. Mem. I. i. 18, and Ernesti's note.

<sup>t</sup> This line is the beginning of the Archelaus of Euripides, says the Scholiast. It is given by Musgrave as the first of the thirty-three fragments of that tragedy which have been handed down to us.

EUR. "Bacchus, who with his thyrsi and fawn-skins" 1320  
 Bedeck'd, by torch-light on Parnassus bounds,  
 Heading the dancers"—

ÆSC. His oil cruet lost.

BAC. Ah me, we're struck again by the oil cruet.

EUR. But it will give no trouble more—for he  
 To this next prologue shall not tack the cruet.  
 "'Tis not for man in all things to be blest<sup>x</sup>;  
 For either nobly born he has no substance,  
 Or if ignobly"—

ÆSC. His oil-cruet lost.

BAC. Euripides.

EUR. What is't?

BAC. You must strike sail<sup>y</sup>,  
 As it appears to me; for this oil cruet 1330  
 Will blow a mighty whirlwind.

EUR. Not, by Ceres,  
 Should I regard it, for this presently  
 Will be cut out from him.

BAC. Come now, recite  
 Another, and abstain from the oil cruet.

EUR. "When the Sidonian city Cadmus left<sup>z</sup>,  
 Son of Agenor"—

ÆSC. His oil cruet lost.

BAC. Good friend, buy off the oil cruet, for fear  
 It should the ruin of our prologues prove.

EUR. What? should I buy it of him?

BAC. If at least  
 You are by me persuaded.

<sup>u</sup> The opening of Euripides' *Hyphsipyle*. See also the *Bacchæ*, v. 115. 306; *Iphigenia in Taurus*, 1243; and the *Clouds*, 603.

<sup>x</sup> This verse begins the *Sthenobæa* of Euripides.

<sup>y</sup> ὑφέσθαι μοι δοκεῖς. This is the reading of the editions in general, and that of *Invernizius*. I have however adopted the emendation of Kuster and J. Seager (δοκεῖ) which appears to me far preferable to the other. See the *Classical Journal* (iii, p. 503.) The latter learned critic renders the words "I advise you to lower your sails." Cf. v. 997, etc.

<sup>z</sup> According to the Scholiast, this is the opening of the second *Phryxus*, who gives at length the oracle in eighteen hexameters, delivered to Cadmus, as well as the remaining hemistich of the second line—ἵκετ' ἐς Θήβης πέδον. See also the *Phœnissæ*, 5, 6.



- EUR. No, in truth; 1340  
 For I have many prologues to recite,  
 To which he cannot tack the cruet on.  
 "Tantalean Pelops with swift-footed steeds<sup>a</sup>  
 Coursing to Pisa"—
- ÆSC. His oil cruet lost.
- BAC. Thou see'st again he's tack'd the cruet on.  
 But friend, do sell it now at any price,  
 For you may buy one for an obolus,  
 Entirely new and good.
- EUR. By Jupiter,  
 Not yet, at least, for still I've many more;  
 "Ceneus erst from his farm<sup>b</sup>"—
- ÆSC. His oil cruet lost. 1350
- EUR. Permit me first to utter the whole line.  
 "Ceneus erst from his farm rich harvest reaping,  
 Offering the first-fruits"—
- ÆSC. His oil cruet lost.
- BAC. As he was offering? who took them off?
- EUR. Leave that, my friend, for he must speak to this.  
 "Jove, as by Truth herself has been declar'd<sup>c</sup>.
- BAC. He will destroy thee in this argument,  
 By constant saying, "His oil cruet lost."  
 For this sticks to thy prologues, like the figs<sup>d</sup>  
 Upon thine eyes; but to his lyric strains 1360  
 Turn, by the gods.
- EUR. And I can show him too  
 A bad and tautological ode maker.
- CHORUS. What deed will erst ensue? my mind  
 Each anxious thought employs to find  
 What reprehension he can bring  
 To one, who on the lyric string,

<sup>a</sup> This is the opening of the Iphigenia in Tauris of Euripides.

<sup>b</sup> This hemistich is from the Meleager of Euripides (Fragm. i. ap. Musgr.), the remaining half of the line, according to the Scholiast, being οὐκ ἔθυσεν Ἀρτέμιδι.

<sup>c</sup> This is the opening of Melanippe the Wise; (see the Scholiast).

<sup>d</sup> In illustration of this passage, Jul. Pollux says, Ἀριστοφάνης δὲ, σῦκα τὰ ἐν τοῖς ὀφθαλμοῖς, ἔκκη λέγει (vol. i. p. 185. ed. Hemsterh.) de morbis oculorum.—σκηνηπιδὼν δὲ, τὸν ἀμυδρῶς βλέποντα.

Hath chanted more and sweeter lays  
 Than any of the present days.  
 I wonder how he e'er can blame  
 In aught this tragic monarch's name,  
 And fear for him pervades my frame.

1370

## ACT V. SCENE II.

BACCHUS, EURIPIDES, ÆSCHYLUS.

EUR. Lays altogether wondrous! As th' event<sup>e</sup>  
 Will soon declare—for all his melodies  
 I'll shorten into one.

BAC. And I in truth  
 Will take my calculus and reckon them.

[*Some one plays an air on the double flute.*]

EUR. "Phthian Achilles, wherefore, when thou hearest<sup>f</sup>  
 The sound of slaughter'd men, comest thou not  
 To succour, which may remedy the toil?  
 We honour our forefather Mercury<sup>g</sup>,  
 A race about the marsh—comest thou not  
 To succour, which may remedy the toil?"

1380

BAC. Here, Æschylus are two-fold *toils* for thee.

EUR. "Most glorious of the Greeks, from Atreus sprung,  
 Who rulest many subjects, learn of me—  
 Thou comest not to aid toil's remedy."

BAC. O Æschylus, here's a third *toil* for thee.

EUR. "Silence! the priests are ready now to open<sup>h</sup>  
 Diana's temple—and thou comest not  
 To succour, which may remedy the toils."

<sup>e</sup> δείξει δὴ τάχα· scil. τοῦργον, as in the *Lysistrata*, v. 370. τοῦργον τάχ' αὐτὸ δείξει'.

<sup>f</sup> The first two lines of this ridiculous cento are from the *Myrmidons* of Achilles, according to the Scholiast (Fragm. iv. ap. Butler); the latter of the two,

ἰηκοπον οὐ πελάθεις ἐπ' ἀρωγάν;

is repeated by Euripides nearly as often as the annoying *ληκύθιον ἀπώλεσεν* by Æschylus, to which it may be regarded as a retort courteous.

<sup>g</sup> This passage, according to the Scholiast, is from the *Psychagogi* of Æschylus, (ii. apud Butler).

<sup>h</sup> Strangely rendered by Bergler, *Bona verba dicite, apiarii*. The *μελισσονόμοι* were the presidents of the *Melissæ*, or priestesses of Diana; women who mi-

" 'Tis in my power t'invoke the prosperous strength<sup>i</sup>  
 Of holy men—and thou approachest not 1391  
 To succour which may remedy the toils."

BAC. King Jupiter! what heaps of *toils* are here!  
 Fain would I to the bath—for my veins swell  
 Under the *toils*.

EUR. Not yet, at least, until  
 You shall have heard the stationary course<sup>k</sup>  
 Of melodies fram'd from the harper's strains.

BAC. Come now, despatch, and tack not on the *toil*.

EUR. How the twin might of Hellas' youthful kings<sup>l</sup>  
 Phlattrothratophlattrothrat. 1400  
 The fatal sphinx, that ruling bitch, he brings  
 Phlattrothratophlattrothrat  
 Th' impetuous bird, with spear and active hand  
 Phlattrothratophlattrothrat  
 Rushes among the dogs' air—wandering band,  
 Phlattrothratophlattrothrat  
 To Ajax' part inclining—  
 Phlattrothratophlattrothrat.

nistered in the temple, and uttered the oracles of the goddess. Compare Pindar (P. iv. 106.)—

————— μελίσσας  
 Δελφίδος αὐτομάτων κελεύει,

and the note on that passage in my version. Also Frag. incert. clxxx., and Heyne's erudite annotation. The priestesses were so named from Melissa, daughter of the king of Crete.

<sup>i</sup> This is from the Agamemnon (v. 104.), where, however, the common reading is ὄδιον—which, according to the Scholiast, Asclepiades changed into ὄσιον—for what reason does not appear, nor why Böthe should alter the words ὄδιον κράτος into δασύκρατος.

<sup>k</sup> That is, the στάσιμον μέλας, which the choral band sing in an erect posture.

<sup>l</sup> This and the following lines uttered by Euripides, consist of a string or parody of various unconnected choral odes composed by Æschylus, and to be found in his different dramas, particularly the Agamemnon (v. 109.) and the Sphinx. By *Hellas' youthful kings*, are meant Agamemnon and Menelaus—the *dogs' air wandering band*, ἱταμαῖς κυσὶν αεροφοίτοις, are interpreted by the Scholiast to mean ravaging eagles, ἀρπακτικοῖς αἰετοῖς. The τὸ φλαττορατοφλαττόθρατ, which occurs in each alternate line, appears to be made use of as it is drawn out to the length of a rope, and compounded of the word φλέως, φλοῦς a bullrush, growing on the marshy plain of Marathon, where Æschylus fought with distinguished valour. Hence the question of Bacchus after hearing this unconnected rhapsody, v. 1410, 1.

BAC. What is this Phlattothrat?—from Marathon?

Whence hast thou gather'd these rope-maker's lays?

Æsc. But these fair strains from a fair source I brought,

Lest I might seem to crop in the same place 1412

The Muses' hallow'd mead with Phrynichus<sup>m</sup>.

While he from every harlot brings his strains,

Meletus' airs for Carian flutes<sup>n</sup>;

Funeral and orchestral melodies,

As shall be manifested presently.

Let some one bring the lyre—and yet what need

Of lyre to this man? Where is she who plays<sup>o</sup>

With tiles instead of cymbals?—hither come, 1420

Muse of Euripides, to whom these lays

Are a fit offering.

BAC. Has not e'er this muse<sup>p</sup>

Wanton'd in Lesbian fashion? has she not?

Æsc. "Halcyons, that near the sea's e'erflowing waves<sup>q</sup>,

<sup>m</sup> By Phrynichus is here meant not the tragic, but the lyric poet, of that name, who appears to have drawn his ideas from the store of those of greater antiquity than himself. The reader may call to mind the elegant comparison of this poet with a bee (Birds, 747.)

<sup>n</sup> This name is variously written, *Μελίτου*, *Μιλήτου*, *Μελήτου*, the last of which is approved by Bentley (see v. 989.) The inhabitants of Caria, Mysia, and Phrygia, were ranked by the ancients among the *βαρβαρόφωνοι*.

<sup>o</sup> Didymus on this passage, according to the Scholiast, says that oyster shells and similar substances were occasionally used instead of cymbals, as an accompaniment to the dancers. Our author by this allusion, intends to reflect on Euripides—*ὥς κακὸν μελοποιόν*.

<sup>p</sup> The Lesbians were notorious for their dissolute and luxurious manners; hence the verb *λεσβιάζειν*. The next line, "Halcyons who near the sea's e'erflowing waves," together with the rest of that choral monody, is a cutting satire in imitation of the episodical and disjointed style of the odes of Euripides.

<sup>q</sup> The opening of this mock-heroic imitation of the choral chaunts of Euripides is, as Bergler very probably conjectures, taken from that in the *Iphigenia in Tauris* (not in *Aulide*, as the Scholiast erroneously quotes) beginning at v. 1090—

*ὕρμις, ἃ παρὰ τὰς πετρίνας  
πόντον δειράδας, Ἀλκυὼν.*

The remainder is a cento parodied from various passages in the Chorusses of that beautiful, though desultory tragic poet, whose account of Hecuba's Dream (v. 69, sqq. ed. Pors.) appears to have been the particular object of the irony of our inimitable parodist. The passage beginning (v. 1327.)—

*ὦ Νυκτὸς κελαινεφαῆς  
Ὀρφνα.*

Sing as ye tinge your wings in dewy showers;  
 And ye that round the coigns beneath the roof,  
 Re-re-re-revolve in phalanxes,  
 As with the fingers stretch'd the fine spun threads,  
 Cares of the vocal shuttle<sup>r</sup>—where the dolphin,  
 Fond of the pipe around the azure prows, 1430  
 Bounded along his course oracular.  
 Joy of the fertile vine, whose tendrils bear  
 The labour-easing grape—Cast, O my child,  
 Thine arms around me—seest thou this foot?

BAC. I do.

ÆSC. What then?—and see'st thou this?

BAC. I do.

ÆSC. When thou art author of such lines as these,  
 Dost dare to criticise my melodies—  
 Thou, imitating in thy melodies  
 Cyrene's dozen figures<sup>s</sup>?—These are thine,  
 Yet will I character thy monodies:— 1440  
 “O night of black and cloudy hue,  
 What hapless vision meets my view,  
 Unreal minister of hell;  
 Sent from those realms where shadows dwell;  
 With visage dreadful to behold  
 Whose form black funeral weeds enfold;  
 Death threatens from thy blood-shot eyes,  
 And talons of enormous size.  
 The lamp then ye attendants light,  
 And in your heated pitchers bring<sup>t</sup> 1450  
 The produce of the dewy spring,

<sup>r</sup> κερκίδος ἀουδοῦ μελέτας. So Virgil (G. i. 294.)—

Interea, longum cantu solatu laborem,

Arguto conjunx percurrit pectine telas.

Which lines contain the double reason for giving to this necessary implement of good housewifery the epithet *vocal*. Brunck also compares Leonidas, Tarent. Epig. 8.—

κερκίδα δ' ἐν ποίητον, ἀηδὲρα τὰν ἐν ἐρίθοις.

<sup>s</sup> From the Hypsipyle of Euripides, (Scholiast.)

<sup>t</sup> It was customary with the ancients, when alarmed by any vision or omen, to avert the calamity with which it threatened them by undergoing ablution, either in the sea or in river water. Brunck and Bergler, in their notes on this passage, bring various examples of this superstition.

To cleanse me from this fatal sight,  
 O thou sea-god, 'tis here—O ye,  
 These prodigies, domestics, see ;  
 Glyce hath snatch'd my cock away  
 And now has vanish'd with her prey ;  
 Nymphs born upon the mountain's brow,  
 O Manias sieze the robber, thou—  
 I, wretched woman, chanc'd to be  
 Intent upon my housewifery, 1460  
 Turn, turn, turn—turning in my hands the thread  
 Around the well-fill'd distaff spread ;  
 That I at shadowy dawn might bear  
 My cloth to mart, and sell it there ;  
 While he on lightest plume flew, flew into the air,  
 Griefs, griefs he left to me—and wretched I  
 Shed copious tear drops from my eye.  
 O Cretans, born on Ida's height<sup>u</sup>,  
 Assume your bows and aid my right—  
 Move your legs quickly and the house surround, 1470  
 And let the huntress maid, Diana fair,  
 Be with her dogs throughout the mansion found ;  
 And thou who hast the double torches' glare,  
 At Glyce's dome, O Hecat', child of Jove,  
 Appear, that entering, I the furtive deed may prove."

BAC. Cease from your lays now.

ÆSC. I, too, have enough ;

For I desire to bring him to the scale,  
 Which only will decide our poetry ;  
 Since by the weight of diction it shall prove us.

BAC. Come hither now, at least if I must weigh 1480  
 The art of men poetical like cheese.

CHO. Laborious are the wise—for this fresh wonder,  
 Teeming with novelty, what other man  
 Would have devis'd?—By Jupiter, had I  
 By any of the common folk been told,  
 I should not have believ'd, but thought he jested.

<sup>u</sup> This and the next verse are, according to the Scholiast, from the Cretans of Euripides.

## SCENE III.

*A huge pair of scales is brought on the stage.*

BAC. Come now, and both stand near the scales.

ÆSC. & EUR. Behold.

BAC. And as you grasp them each recite a verse,  
Nor leave off till I call out "cuckoo" to you<sup>u</sup>.

ÆSC. & EUR. We hold them.

BAC. Speak a word now to the scale.

EUR. "Ah! had the vessel Argos not flown through<sup>x</sup>."

ÆSC. "River Sperchius, and ox-feeding pastures." 1492

BAC. Cuckoo—leave off—this line of his descends  
Much lower.

EUR. And what is the cause of this?

BAC. Because like wool-sellers he hath brought in<sup>y</sup>  
A river, making this his diction moist,  
As they their fleeces—but thou introducest  
A winged word.

EUR. Then let him say some other,  
And weigh it in the balance opposite.

BAC. Seize it again now.

ÆSC. & EUR. So we do.

BAC. Recite. 1500

EUR. "Speech is the only temple of persuasion<sup>z</sup>."

ÆSC. "For Death's the only god who loves not gifts—"

BAC. Desist, desist; his scale again declines,  
For he hath put in death, of ills the heaviest.

EUR. And I persuasion, the best word that's spoken.

BAC. Yet is persuasion light, and has no mind.

<sup>u</sup> πρὶν ἂν ἐγὼ σφῶν κοκκύσω. The word κοκκύζειν is again used in the Ecclesiastusæ (v. 31.), applied to the proclaiming voice of the herald cock:—

ἡμῶν προσιόντων δεύτερον κεκόκκυκεν.

<sup>x</sup> This is the first line of the Medea of Euripides, as the next is, according to the Scholiast, from the Philoctetes of Æschylus.

<sup>y</sup> As those who sell fleeces steep them, in order that they may be heavy in the scale.

<sup>z</sup> This beautiful line is from the Antigone of Euripides; and that which follows is from the Niobe of Æschylus (Fragm. v. apud Butler).



- But seek some other of a heavier weight,  
Such as may draw it to thee, strong and great.
- EUR. Come, where is such a one that I may speak it?
- BAC. "Achilles on the dice threw two and four<sup>a</sup>;" 1510  
Recite, since this is the last time of weighing.
- EUR. "And in his right seiz'd wood of iron weight."
- ÆSC. "For there was car on car, and corpse on corpse."
- BAC. Now too he hath deceived thee.
- EUR. In what manner?
- BAC. Two cars he hath brought in, and two dead bodies,  
Whom not five score of Egypt's sons could raise.
- ÆSC. Let him contend with me no more for words,  
But having first ascended in the scale,  
Himself, his sons, wife, and Cephisophon,  
Sit down; and take with him his books as well; 1520  
While I will only say two words of mine.
- BAC. My friends, I will not be their arbitrator,—  
Unwilling to incur the hate of either,  
For this one I deem wise, and t'other charms me.

## ACT V. SCENE IV.

*Enter PLUTO.*

- PLU. Thou wilt do nothing then for which thou camest?
- BAC. But if I judge?
- PLU. Take one and go away.  
Whiche'er thou choosest, that thy coming hither  
Be not in vain.
- BAC. May the gods prosper thee!  
Come hearken to me here—I have come down  
To seek a poet.
- EUR. For what purpose?

<sup>a</sup> According to the Scholiast, Aristarchus asserted this line to be from the Telephus (Fragm. iv. ap. Musgr.)—

Βέβληκε' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.

Others say that it was from the Myrmidons, who are introduced playing at dice. The wood of iron weight is from the Meleager, and the next line from the Glaucus Potniæus of Æschylus.

- BAC. That 1530  
 The city when preserv'd may lead the choirs.  
 Whichever then shall to the state propose  
 Any good counsel, him 'tis my design  
 To take. First then, of Alcibiades<sup>b</sup>  
 What are your general opinions?  
 For the state labours in extremity.
- EUR. And what opinion has she of him?
- BAC. What?  
 Desires and hates, yet wishes to possess him.  
 But say whate'er you think concerning him.
- EUR. I hate a citizen whose nature's slow 1540  
 To aid his country, but is quick to harm ;  
 Who serves himself, but's useless to the state.
- BAC. 'Tis well, by Neptune—and what thinkest thou?  
 [To *Æschylus*.]
- Æsc. It is not right to nourish in the state<sup>c</sup>  
 A lion's whelp—and if one should be nourish'd  
 His disposition must be yielded to.
- BAC. By saviour Jove, I know not how to judge,  
 For this speaks wisely, and the other clearly.  
 But yet let each declare one sentiment,  
 Whate'er you may think of the state's safety. 1550
- EUR. If any one should on Cleocritus<sup>d</sup>

<sup>b</sup> This was after the second retirement of this famous general to the Lacedæmonians, whom he persuades to fortify Decelea, and thus becomes the cause of great injury to the Athenians.

<sup>c</sup> These lines have given great trouble to the commentators, although it seems generally agreed that the first of them alludes to an obscure passage of the Agamemnon (v. 726. and 199.), *ἔθρεψεν δὲ λέοντα* which seems rightly to be referred by the Scholiast and Schutz to Alexander, son of Priam. The line which immediately follows this in the Ravenna MS.—

*Μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν*

is rejected by Brunck and Invernizius as being merely inserted to make the opinion of *Æschylus* contain the same number of lines as that of *Euripides*, expressed above. Stanley, in his note on the Agamemnon, v. 726, refers to this passage of Aristophanes.

<sup>d</sup> These and the three following verses were, according to the Scholiast, obelized by the illustrious grammarians, Aristarchus and Apollonius, as unworthy of Aristophanes, savouring of solecism and *ἀνακόλουθον* (e. g. *πτέρωσας τις*—put absolutely instead of *πετρώσαντος τινος*). They certainly create an unseasonable

Instead of plumage set Cinesias,  
The gales would bear him o'er the liquid plain.

BAC. 'Twould seem ridiculous—but what's his meaning?

EUR. Should they engage in naval fight, and then  
Holding their cruets full of vinegar,  
Rain it upon the adversaries' eyes,  
Something I know and wish to tell.

BAC. Declare.

EUR. When those who now are faithless we esteem  
Worthy of credit, and the faithful traitors. 1560

BAC. How?—I conceive not—Speak less learnedly,  
And with more clearness.

EUR. If we should mistrust  
Those of the townsmen whom we now confide in,  
And those again employ whom we use not,  
Our safety would be sure. For if we are  
Unhappy through the present citizens,  
Would not contrarious counsels work our safety?

BAC. O Palamedes, well! O wisest genius!  
Hast thou thyself, or has Cephisophon  
Made this discovery?

EUR. Myself alone. 1570  
The jars of vinegar Cephisophon.

BAC. And what say'st thou? [To Æschylus.]

ÆSC. First let me know what men  
The state employs—are they the honest?

BAC. How?  
She hates them mortally.

ÆSC. And in the wicked  
Delights she?

BAC. No indeed—but by compulsion  
She uses them.

ÆSC. How then can any one

interruption in the course of the dialogue, although there is some Aristophanic facetiousness in the idea of converting the bully Cleocritus, who is satirically mentioned in the *Clouds* (v. 876.) by winging him with the light and slender *Cinesias of the linden tree* (O. 1378.), and making him use the vinaigrettes of Cephisophon (see v. 1570, 1.) for the purpose of blinding the sight of his country's enemies by the application of their pungent liquid.

Save such a state, which nor a woollen robe,  
Nor goat-hair garment suits ?

BAC. Find out, by Jove,  
How it may rise again.

ÆSC. There I will tell it,  
Tho' here I am not willing.

BAC. No indeed ; 1580  
But send some beneficial counsels hence.

ÆSC. When they suppose the hostile land their own,  
And theirs the country of the enemies,  
Ships their resource, and want their affluence.

BAC. 'Tis well—but these the judge devours alone.

PLU. Pronounce thy judgment.

BAC. This shall be your doom,  
For I will choose whomever my soul wishes.

EUR. Now mindful of the gods by whom thou swearest  
To bring me home again, prefer thy friends.

BAC. "The tongue hath sworn," but I'll choose Æschylus.

EUR. What hast thou done, of men most wicked ?

BAC. I ? 1591  
Adjudg'd the victory to Æschylus ;  
For why not ?

EUR. Having done a most base deed,  
Wilt look on me ?

BAC. But how can it be base<sup>e</sup>,  
Unless it so appear to the spectators ?

EUR. O wretch, wilt thou permit me to remain  
Among the dead ?

BAC. "Who knows but life is death,  
Breathing is supping, sleeping but a fleece ?"

PLU. Retire within, O Bacchus.

BAC. For what reason ?

PLU. That I may show you hospitality, 1600  
Before you sail away.

BAC. Thou sayest well,  
For I am not reluctant to do this. [*They enter in.*]

<sup>e</sup> τί δ' αἰσχρόν, ἣν μὴ τοῖσι χρωμένοις δοκῇ. This line, of most immoral tendency, is from the Æolus of Euripides, as v. 1592 is from the Phryxus of the same poet. (See the Scholiast).

- CHO.    Blest is the man of intellect refin'd<sup>f</sup>,  
 As we may learn from many arguments;  
 For he who seems to understand aright,  
 Will go back home again, to benefit  
 The citizens, his kindred, and his friends,  
 Because he is fraught with intelligence.  
 'Tis well then not to sit near Socrates,  
 Prating, when you have cast away the practice  
 Of music, and discarded the chief merits        1611  
 That constitute the art of tragedy.  
 For 'tis the part of an insipient man  
 To waste his time in trifling subtleties,  
 Like painters, who on the first sketch delay.
- PLU.    Come Æschylus, retire elate,  
 And by good counsels save our state;  
 Instruct the men devoid of mind,  
 (Now they are of a numerous kind)  
 To Cleophon this rope present;                1620  
 And this is for the taxers meant<sup>g</sup>;  
 Murmex and eke Nicomachus,  
 This also for Archenomus.  
 Bid them without delay to me  
 Hasten in all celerity;  
 And if their passage be not quick,  
 Then by Apollo will I prick,  
 And fetter'd through the earth will send,  
 That they their time below may spend  
 With Adimantus; him whose race<sup>h</sup>                1630  
 We to Leucolophus may trace.

<sup>f</sup> As no particular person is here intended by the Chorus, Brunck proposes to read *μακάριον* instead of the common *μακάριος*; the construction will then be *μακάριόν γε χρεῖμά ἐστιν ἀνὴρ ἔχων ξύνεσιν*, which appears to me rather harsh, although the word *χρεῖμα* is often understood as *negotium* in Virgil's *triste lupus stabulis, varium et mutabile semper fœmina*.

<sup>g</sup> *τοῖσι πορισταῖς*. i. e. as the Scholiast interprets it, *this rope*. *εἴη δ' ἂν σχολιόνιον, ὃ ἐπιτίθωσιν αὐτοῖς*, which was to be given as a recompense for their unrighteous conduct. (See Spanheim's note on v. 1461.)

<sup>h</sup> Adimantus, son of Leucolophides, was, as the Scholiast informs us, a naval commander, mentioned by Eupolis in his play of the *Cities*.—

οὐκ ἀργαλέον ἐστὶ πάσχειν τοῦτ' ἰμὲ  
 τὸν Λευκολόφιδου παῖδα. See the *Lysistrata*, v. 644.

Æsc. This will I do, if thou resign  
 To Sophocles this seat of mine,  
 To keep and guard, if e'er my feet  
 Back to these realms again retreat.  
 For to this bard I judge a throne,

In wisdom second to my own:  
 Remember that a crafty cheat,  
 In language false, in deeds profane,  
 To sit upon my tragic seat

1640

Ye never shall constrain.  
 Go then, and for this man display  
 Your sacred lamps to light the way,  
 Awaking as ye lead the throng  
 Lays from his own melodious song.

Cno. First give good speed to the departing poet,  
 On his return to light, infernal gods;  
 And to the state good thoughts of mighty blessings;  
 For altogether may we thus have rest  
 From our great griefs and rude assaults in arms:  
 Let Cleophon and whosoever will<sup>i</sup> 1651  
 Of the same kind, fight in their own fields still.

<sup>i</sup> Cleophon is satirized as a foreigner and barbarian, having rejected the offer of peace made by the Lacedæmonians when they wished to depart from Decelea, after the battle of Arginusæ.—“Let him then, and such as he,” says our patriotic poet, “depart into their own country, and cease to excite wars and tumults in the Athenian territory—οὐ γὰρ ἐστὶν αὐτοῖς πατρίς αὐτῇ.”

THE BIRDS.



## DRAMATIS PERSONÆ.

EUELPIDES.

PEISTHETÆRUS.

TROCHILUS (*as a Wren*), SERVANT ON THE EPOPS.  
EPOPS.

CHORUS OF BIRDS.

A PHÆNICOPTER.

HERALDS.

PROMETHEUS.

A PRIEST.

NEPTUNE.

A POET.

TRIBULLUS.

A SOOTHSAYER.

HERCULES.

A DOMESTIC OF PEISTHETÆRUS.

METON, THE GEOMETER.

AN OVERSEER.

A SELLER OF PSEPHISMUS.

MESSENGERS.

IRIS.

A PARRICIDE.

CINESIAS, A DITHYRAMBIC POET.

AN INFORMER.

*Several Mutes, among the Gods, Men and Birds.*

*The scene lies in Nephelococcygia ; i. e. The Cuckoo Town, in the  
Clouds.*

# PRELIMINARY OBSERVATIONS

UPON

## THE BIRDS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOV.

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THIS COMEDY WAS PERFORMED IN THE EIGHTEENTH YEAR OF THE PELOPONNESIAN WAR, UNDER THE ARCHON CHABRIAS, AT THE DIONYSIAN FEASTS, IN THE SECOND YEAR OF THE XCI. OLYMPIAD—THIS IS PROVED BY THE GREEK PREFACES, AND BY MANY HISTORICAL FACTS RELATED BY ARISTOPHANES.

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THE play of the Birds is perhaps more allegorical and difficult of interpretation, than any which Aristophanes has left us ; and under much apparent buffoonery, discovers the most profound mysteries of the Athenian politics—the divers movements which agitated Greece—in a word, the secret history of the Peloponnesian war. We have three Greek prefaces upon this comedy, and they all agree respecting the date of it ; the exposition is the same in all. It treats of two Athenians, who, to avoid a lawsuit, and the divisions which reigned in Athens, agree to transport themselves to the country of the birds, and persuade them to build a city, which they name Nephelococcygia, of which one of the Athenian fugitives becomes king. But these prefaces do not agree upon the essential object of the poet ; everything nevertheless consists in finding the key to it. One of these authors merely observes, that the design is to rally the Athenians on their extreme greediness of legal proceedings ; another of them says but little upon the subject ; and the third, who enters into a fuller explanation, after having shown in few words the grandeur and fall of Athens by the bad administration of its affairs, proceeds indirectly to refer to that period of history which relates to the town of Decelæa, of which we shall speak hereafter. He then observes, that Aristophanes shows more boldness in this than in any of his comedies ; that in his other works he has veiled his satires, but that in he

has taken a much wider scope, that his object in it was to prove that the evils of the state were without remedy, unless in the first instance they changed the form of it and the administrators, who were abandoned fellows; secondly, unless the Athenians altered their character and natures, and embraced a more tranquil kind of life; and thirdly, if they did not abandon even their religion and divinities, since they were deserted by their indigenous gods. This anonymous writer adds, that all the parts of the play have some reference to this general design; for example, that the faults of the Athenians and their principle magistrates are there marked with the stamp of the most lively satire, to inspire the spectators with the desire of reform; that it is for this they feign a city in the air, separated from the earth, that they there oppose the deliberations of the senate of birds, to the foolish assembly of the Athenian senate; that they there introduce a magistrate, a proclaimer of edicts, and many others, to designate the real character of people devoted to their own interests, and a shameful avarice; that in short, they attack even the gods in consequence of the extravagant idea that the people had formed of them. This same writer does not conceal, that according to the belief of some others, Aristophanes merely wishes to banter the tragic poets upon their extravagant imaginations, and that it is for this reason he makes the birds to fight with the gods; in allusion to the story of the combat of the giants at Phlégra, which he ridicules. It will be clearly seen that the politics of this author were false from beginning to end. Aristophanes has no intention of insinuating to the Athenians that they must change the form of their government, and much less that they ought to change their religion and gods. This last subject was much too delicate, and the poet had before his eyes too recent examples of the Athenian severity against those who philosophized upon the customs and ceremonies of the country, to dare to insinuate to them even ironically, that it was necessary to abolish them.

I shall now proceed to the general plan of the comedy of the Birds. To enter properly into it, I beg the reader not to be disheartened by the length of a quotation from Plutarch's life of Alcibiades, which it appears to me necessary to read, in order to understand the subject—Cornelius Nepos being too concise and superficial: "In the time of Pericles, the Athenians had a desire after Sicily, and when he had paid the last debt to nature, they attempted it; frequently under pretence of succouring their allies, sending aids of new men and money to such of the Sicilians as were attacked by

the Syracusans. This was a step to greater armaments. But Alcibiades inflamed this desire to an irresistible degree, and persuaded them not to attempt the island in part, and by little and little, but to send a powerful fleet entirely to subdue it. He inspired the people with hopes of great things, and indulged himself in expectations still more lofty; for he did not, like the rest, consider Sicily as the end of his wishes, but rather as an introduction to the mighty expeditions he had conceived. And while Nicias was dissuading the people from the siege of Syracuse, as a business too difficult to succeed in, Alcibiades was dreaming of Carthage and of Libya; and after these were gained, he designed to grasp Italy and Peloponnesus, regarding Sicily as little more than a magazine for provisions and warlike stores. The young men immediately entered into his schemes, and listened with great attention to those, who, under the sanction of age, related wonders concerning the intended expeditions; so that many of them sat whole days in the place of exercise, drawing in the dust the figure of the island, and plans of Libya and Carthage. However, we are informed that Socrates the philosopher, and Meton the astrologer, were far from expecting that these wars would turn to the advantage of Athens. Nicias was appointed one of the generals much against his inclination; for he would have declined the command, if it had been only on account of his having such a colleague. The Athenians, however, thought the war would be better conducted if they did not give free scope to the impetuosity of Alcibiades, but tempered his boldness with the prudence of Nicias.—For as to the third general, Lamachus, though well advanced in years, he did not seem to come at all short of Alcibiades in heat and rashness. But when the people had given their assent, and everything was ready for setting sail, it was found that the embarkation was ordered to take place on the very day when they celebrated the feasts called Adonia (the day when the women wept in memory of the mourning of Venus for the death of Adonis). Add to this the mutilating and disfiguring of almost all the statues of Mercury, which happened in one night—a circumstance which alarmed even those who had long despised things of that nature.” Plutarch says that a strict investigation was made into the affair, and upon this occasion the orator Androcles accused Alcibiades of having committed, or urged others to commit, this impiety; which he pretended to prove by another of the same kind, namely, that Alcibiades had mimicked the mysteries of Ceres and Proserpine. At first he was somewhat disconcerted; but when he perceived that the scamen and sol-

diers too, intended for the Sicilian expedition, were on his side, and heard a body of Argives and Mantineans consisting of a thousand men declare that they were willing to cross the seas and to run the risk of a foreign war for the sake of Alcibiades, but that if any injury were done to him, they would immediately march home again; then he recovered his spirits and appeared to defend himself.—It was now his enemies' turn to be discouraged, and to fear that the people, on account of the need they had of him, would be favourable in their sentence. To obviate this inconvenience they persuaded certain orators who were not reputed to be his enemies, but hated him as heartily as the most professed ones, to move it to the people, 'That it was extremely absurd, that a general who was invested with a discretionary power, and a very important command, when the troops were collected, and the allies all ready to sail, should lose time, while they were casting lots for judges, and filling the glasses with water to measure out the time of his defence. In the name of the gods let him sail, and when the war is concluded, be accountable to the laws which will still be the same.' Alcibiades easily saw their malicious drift in wanting to put off the trial, and observed, 'That it would be an intolerable hardship to leave such accusations and calumnies behind him, and to be sent out with so important a commission, while he was in suspense as to his own fate. That he ought to suffer death if he could not clear himself of the charge; but, if he could prove his innocence, justice required that he should be set free from all fear of false accusers, before they sent him against their enemies.' But he could not obtain that favour. He was indeed ordered to set sail; which he accordingly did, together with his colleagues, having near a hundred and forty galleys in his company, five thousand one hundred heavy armed soldiers, and about one thousand three hundred slingers, archers, and others lightly armed, with suitable provisions and stores. Arriving on the coast of Italy he landed at Rhegium: there he gave his opinion as to the manner in which the war should be conducted, and was opposed by Nicias: but as Lamachus agreed with him, he sailed to Sicily, and made himself master of Catana. This was all he performed, being soon sent for by the Athenians to take his trial. Plutarch goes on to describe the fury and intrigues of his enemies during his absence, and the imprisonment of many citizens suspected of being concerned with him in mutilating the statues. "However, the fury of the people was not so satisfied: but turning from the persons who had disfigured the Hermæ, as if it had reposed awhile only to recover its strength, it fell totally upon Alcibiades, and finally

they sent the Salaminian galley to fetch him home. Alcibiades immediately embarked, the consequence of which was that the Athenians could not take Messina. There were persons in the town ready to betray it, whom Alcibiades perfectly knew ; and as he apprised some that were friends to the Syracusans of their intention, the affair miscarried. As soon as he arrived at Thurii, he went on shore, and concealing himself there, eluded the search that was made after him. Finding that Thurii no longer afforded him a safe retreat, he went to Argos in the Peloponnesus, and afterwards to Sparta, where he encouraged the Lacedæmonians to make three fatal expeditions against the Athenians. The first was to succour Sicily, the second to attack the Athenians in Greece, and the third, which was the most important of all, was to get Decelæa fortified ; for this being in the neighbourhood of Athens, was productive of great mischief to that commonwealth." All this passage is remarkable, and particularly the last words, which form the basis of the comedy of the Birds. "The Lacedæmonians," adds Cornelius Nepos, "by the advice of Alcibiades, made an alliance with the king of Persia, fortified Decelæa in Attica, placed there a strong garrison, by which means they held Athens in continual check, and after having detached the Ionians from the interests of their rival, they assured themselves of the empire of Greece against Athens." The design of fortifying Decelæa was upon the point of being executed, when Aristophanes wrote this comedy.—As he foresaw the fatal consequences of it, and augured ill of the Sicilian expedition, being attached to Nicias, whose opinions he had adopted, he composed this allegorical piece, to satirize the project, and the ambition of Lacedæmon, and still more to engage Athens to prevent the misfortunes which threatened her, if Decelæa became a Lacedæmonian arsenal. Though he says nothing of the Sicilian war, for fear of offending the people, who were infatuated in its favour, yet we may observe that his design was adroitly to detach his country from it, and to lead her to recall her troops in order to oppose them to the more serious enterprises of Lacedæmon.

To these introductory remarks of Père Brumoy, I will add a few observations by the learned author of the "Theatre of the Greeks," (p. 362): "The comedy of the Birds sparkles with the boldest and richest imagination in the province of the fantastically marvellous : it is a merry, buoyant creation, bright with the gayest plumage. I cannot agree with the ancient critic, who conceives the main purport of the work to consist in the most universal, and most unreserved satire upon the corruption of the Athenian state, nay, of all human



constitutions in general. Rather say, that it is a piece of the most harmless buffoonery, which has a touch at every thing, gods as well as men, but without any where pressing towards any particular object. All that was remarkable in the stories about birds in natural history, in mythology, in the love of augury, in Æsop's fables, or even in proverbial expressions, the poet has ingeniously blended in this poem; he even goes back as far as the Cosmogony, and shows how at first black-winged night laid a wind-egg, whence lovely Eros, with golden pinions (doubtlessly a bird) soared aloft, and then gave birth to all things.—Two fugitives, of the human species, find their way into the domain of the birds, who are determined to revenge themselves on them for the many hostilities they have suffered from man; the captives save themselves by proving clearly that the birds are pre-eminent above all creatures, and advise them to collect their scattered powers into one enormous state: thus the wondrous city, Cloud-cuckoo-town (*Nephelococcygia*,) is built above the earth; all sorts of unbidden guests, priests, poets, soothsayers, geometricians, lawyers, sycophants, wish to feather their nests in the new state, but are bid to go their ways: new gods are ordained, of course after the image of birds, as mankind conceived theirs as human beings; the frontier of Olympus is walled up against the old gods, so that no savour of sacrifice can reach them, whereby they are brought into great distress, and send an embassy, consisting of the voracious Hercules, Neptune, (who, after the usual fashion among men, swears, "By Neptune!") and a Thracian god who cannot talk Greek in the most correct fashion, but discourses gibberish; these however are compelled to put up with whatever terms the birds please to offer, and they leave to the birds the sovereignty of the world.—However like a farcical tale all this may seem, it has a philosophical significance; it casts a bird's eye glance, as it were, on the sum of all things, which, once in a way, is all very proper, considering that most of our conceptions are true only in a human point of view."



# THE BIRDS.

## ACT I. SCENE I.<sup>a</sup>

*EUCLIPIDES, with a jackdaw as his guide, PEISTHETÆRUS, with a rook as his, enter as in quest of the birds' dwelling.*

EU. Bidd'st me go onward, where the tree appears?

PEIS. May'st thou be burst—here's mine croaks "back again."

EU. But why, O wretch, wander we up and down?  
We lose ourselves, threading the path in vain.

PEIS. Unhappy me, to have obey'd a rook,  
Who sends me 'bove a thousand stadia round.

EU. And that I, wretch, should listen to a jackdaw  
Until I wore away my finger nails!

PEIS. Where in the world we are I cannot guess.

EU. Canst thou not find thy country out from hence? 10

PEIS. No, nor, by Jove, could Excecestides<sup>b</sup>.

EU. Ah me!

PEIS. Do thou, O friend, pursue this way.

EU. Philocrates, that mad and spiteful rascal<sup>c</sup>,

<sup>a</sup> The opening scene of this beautiful comedy exhibits a savage and rocky region, tangled with shrubs and dwarf trees; a wood in the lowest part; on one side a rock covered with bushes, the seat of the Epops; Euclipides, following a jackdaw, and Peisthetærus a rook, walk about in different parts, but so as to be able to discourse with each other.

<sup>b</sup> Our poet here notes Excecestides as a slavish foreigner, who wished to be regarded as an Athenian, (see likewise v. 764 and 152.) The Scholiast says that, as a harper, he had gained the prize at the Carnæan Games in Lacedæmon, and twice at the Panathenaic festival.

<sup>c</sup> οὐκ τῶν ὀρνέων that is, one who deals in birds. ἀντὶ τοῦ ὀρνεοπώλων. There is likewise a covert allusion to Orneæ, a rich city of the Peloponnesus, lying between Sicyon and Corinth, famous for a battle between the Lacedæmonians and

Who deals in birds, hath treated us most vilely,  
 Who said that they alone of all the birds  
 Could tell us where the Epops Tereus dwells.  
 And who the jackdaw of Tharrilides  
 Sold for an obolus—and this for three<sup>d</sup>;  
 When they knew nothing but the art of biting.  
 And now why gapest thou? Is it thy wish 20  
 To drive us still against the rocks? For road  
 Is none in this direction.

PEIS. Nor, by Jove,

Is any path in this.

EU. And says the rook

Nought of the journey?

PEIS. Nothing, save a croak

That now and then he utters.

EU. But what says he

Relating to the way?

PEIS. What else but this,

That gnawing he will eat my fingers off?

EU. Is't not a shame then, willing as we are

To go to th' crows, and are prepar'd, our way

We should be yet unable to find out? 30

For we, O men who our discourse attend,

Are sick with a disorder contrary

To that of Sacas—For a citizen

He'd be perforce, tho' none in truth; but we

Honour'd in tribe and race, and citizens,

With other townsmen, no one urging us,

Have from our native country fled, as fast

As legs could carry us, not out of hate

To this great city, because she is not blest

With natural greatness and prosperity, 40

And free to all to spend their money in.

For the cicalas but a month or two

Argives. The Scholiast on this line observes, ἐκ τῶν ὀρνέων παρ' ὑπόνοιαν ἔχει γὰρ ἐκ τῶν ἀνθρώπων. So Brunck, *avium venditor*. The French translator renders the words thus: "le traître que se dit du pays des Oiseaux."

<sup>d</sup> That is, according to the Scholiast Asopodorus, son of Tharrilides, changed into a jackdaw—by 'this for three,' is meant the crow to be sold for three oboli.

Sing on the figtree branches—but th' Athenians  
 On the law-benches sing their whole life long.  
 'Tis therefore that we start upon this journey,  
 And with our basket, pitcher, and myrrh boughs,  
 Wander in search of some place free from care,  
 Where we may settle and live peacefully.—  
 Our present expedition is to Tereus  
 The Epops, since we wish to learn from him 50  
 If he hath seen this city in his flight.

PEIS. Ho you.

EU. What is't? —

PEIS. This crow me warns long since  
 Of something up aloft.

EU. This jackdaw too —  
 Gapes upward, as if showing somewhat to me.  
 Nor can it be but birds are somewhere here.  
 But we shall soon know if we make a noise.

PEIS. Then know'st thou what to do? Strike with thy foot  
 Against the rock.

EU. And knock thou with thy head  
 That so the noise be double.

PEIS. Then do thou  
 Take up a stone and strike.

EU. Most certainly— 60  
 Well said—Boy! Boy!

PEIS. What say'st thou? callest thou  
 The Epops, boy? Shouldest thou not have call'd  
 Epops instead of boy<sup>e</sup>?

EU. Epops! then, wilt  
 Thou make me strike again? Epops!

<sup>e</sup> I have here adopted Elmsley's ingenious and, to me, certain emendation  $\pi\alpha\tilde{\iota}$   
 $\pi\alpha\tilde{\iota}\sigma'$  instead of  $\pi\alpha\iota\epsilon\delta\epsilon\gamma\gamma'\epsilon\chi\rho\eta\nu$ .

## SCENE II.

*Enter TROCHILUS.*

WREN.

Who're these?

Who is it that calls out upon my master?

EU. Apollo, thou averter, what a chasm<sup>f</sup>!

TRO. Ah, wretched me! these men are bird-catchers.

EU. How strange thou dost not speak more fairly!

TRO.

Ye

Shall perish.

EU.

But we are not men.

TRO.

What then?

EU. I am the Libyan bird, the Fearling call'd<sup>g</sup>.

TRO. Thou sayest nought.

EU.

Ask then what lies before thee. 70

TRO. And he, what bird is he? Wilt thou not tell?

PEIS. I am the Phasian Epicechodos<sup>h</sup>.

EU. But, by the gods, what sort of beast art thou?

TRO. I am a slave bird.

EU.

By some cock subdued<sup>i</sup>?

TRO. Not so; but when my master was made Epops,

He wish'd I should be made a bird, that he

Might have me for his pursuivant and slave.

EU. Does then a bird need one to wait upon him?

TRO. He having been of mortal race, sometimes

Desires to eat Phalérican anchovies.

<sup>f</sup> "Ἀπολλων ἀποτρόπαιε, τοῦ χασμῆματος. The chasm which here excites so much wonder in Euelpides, alludes to the extremely ringent masks which were made use of in this fanciful play; contrary to the usual custom of the comic writers, whose personages were generally represented with a countenance less gaping than those of the tragic drama.

<sup>g</sup> Ὑποδεδιώξ ἔγωγε. Aristophanes here feigns the name of a bird, ἀπὸ τοῦ δεδιέναι, from *fearing*; and he calls it *Libyan*, because, as the Scholiast says, that region abounded in birds; or, as Bergler imagines, in order that it may appear an unknown and foreign fowl, and thus the cheat be less easily detected. "*Je suis l'Hypodédios, oiseau de Lybie.*"—*French Translator.*

<sup>h</sup> So named from its extreme timidity, which it manifests in its own peculiar way, παρὰ τὸ φαίνεσθαι αὐτοῦ τὸ σκώρ, (Schol. see v. 68.) In the epithet *Phasian*, there is also an allusion to the word *συκοφάντης*, with which hateful race of men Athens especially abounded, (see the *Acharnians*, v. 691, and note.)

<sup>i</sup> This line alludes to the Athenian law passed after the Persian war, and which ordained that a fight between cocks should be instituted every year.

Then, having seiz'd a dish, I run to fetch them : 80  
 Now he desires pease porridge, there must be  
 A ladle and a pitcher—then I run  
 To seek a ladle.

EU. This bird is a wren.  
 Know'st thou, good wren, what is thy duty? summon  
 Thy master to us.

TRO. But just now, by Jove,  
 After a feast of gnats and myrtle berries,  
 He's fallen asleep.

EU. Yet wake him.

TRO. Well I know  
 He'll be enrag'd, yet for your sake I'll rouse him.

PEIS. Go and be hang'd, thou killest me with fear.

EU. Ill-fated me! my very jackdaw flies 90  
 In terror.

PEIS. O most wretched thou of beasts,  
 Hast thou let go thy jackdaw in this fright?

EU. And tell me, lost not thou thy crow in falling?

PEIS. By Jove, not I.

EU. Where is he then?

PEIS. Flown off.

EU. You did not let him go! friend, you're a brave one!

### SCENE III.

EPO. (*from without.*) Clear out the wood, that I may issue  
 forth.

EU. O Hercules, what monster can this be?  
 What means this plumage and the triple crest?

EPO. Who are they that seek for me?

EU. The twelve gods  
 Appear to have chastis'd thee.

EPO. Mock you me, 100  
 Seeing my plumage? for, O strangers, I  
 Was once a man.

EU. We mock not thee.

EPO. Whom then?

PEIS. Thy beak appears to us ridiculous.

EPO. Truly beneath this guise in tragedies,  
Tereus I am by Sophocles disguis'd.

EU. Are you then Tereus? whether bird or monster<sup>k</sup>?

EPO. Indeed I am a bird.

EU. Where are thy wings then?

EPO. They are fallen off.

EU. Was it by some disease?

EPO. No—but in winter all the winged race  
Their feathers shed, and others spring again. 110  
But tell me, who are ye?

EU. Who are we? mortals.

EPO. And of what soil?

EU. Whence the fine galleys come<sup>l</sup>.

EPO. And Heliastics then are ye<sup>m</sup>?

EU. By no means—

But on the other hand Apheliastic.

EPO. What? is this seed sown there?

EU. Seek as thou may'st,  
A small crop wilt thou gather from that field.

EPO. From what necessity are ye come hither?

EU. Our wish was to confer with thee.

EPO. Of what?

EU. Because thou wast a man, as we too, once;  
And wert in debt moreover, once, as we; 120  
And didst not like to pay them, as we, once:  
Then having chang'd thy nature for a bird's,  
Thou flewest round the world, o'er land and sea,

<sup>k</sup> These words I have rendered according to J. Seager's emendation, *πότερον ὄρνις ἢ τέρας*, instead of the old reading, *ὄρνις ἢ ταιῦς*, which Brunck defends, and explains by supposing that the former word denotes the domestic fowl, and that the latter alludes to the exhibition of peacocks, which was made at the new moons to the Athenian people, among whom that bird was extremely rare in the time of Aristophanes, (see note on the *Acharnians*, v. 63.)

<sup>l</sup> That is, Athens, for not long before the time when this comedy appeared, the Athenians had sent a naval expedition against Catana, Syracuse, and other towns of Sicily, in the eighteenth year of the war, as is related at large by Thucydides, (b. vi.) and, as the Scholiast observes, were always great in fitting out their naval armaments.

<sup>m</sup> *μῶν ἡλιαστά*. See the *Knights*, v. 255; the word *ἀπηλιαστά* in the next line (*ἀφῆλιαστά*, as the first and third Junta editions read), is well rendered by the French translation "*des Antiplaideurs*."

And so all things didst scan that man or bird may ;  
 Therefore as suppliants have we come to thee,  
 That you may tell us of some well-fleec'd town,  
 Where we may rest, as in a goat-skin garment.

EPO. Seek ye a greater town than Cranaus' then ?

EU. Not greater, but more suitable to us.

EPO. Thou seekest then an aristocracy. 130

EU. I? by no means, for Scellius' son I hate<sup>n</sup>.

EPO. What sort of city would you like to dwell in?

EU. That where one's greatest business should be such,  
 That some one of my friends at early dawn  
 Approaching to my door, should say to me,  
 "By the Olympian Jupiter, I wish  
 That, having wash'd betimes, thou and thy children  
 Would come to me, and keep a marriage feast ;  
 By no means fail to do so—if you should,  
 Come not to me when my affairs go ill." 140

EPO. By Jupiter you are in love with hardships.  
 And thou ?

PEIS. I too am charmed with these.

EPO. With what?

PEIS. Should any father of a blooming girl  
 Meet and reproach me as if injur'd, thus—  
 "'Tis well indeed that you, Stilbonides,  
 Meeting my girl, return'd from the gymnasium,  
 Address'd her not, though my paternal friend."

EPO. O wretched man, what doings you would have !  
 But there is such a city as you speak of,  
 Near the Red sea<sup>o</sup>.

EU. Ah me ! let it not be 150  
 Beside the ocean where the Salaminian<sup>p</sup>

<sup>n</sup> A play upon the word *Aristocrates*, the name of the son of Scellius, mentioned also by Demosthenes. This is a sort of paranomasia, by which the Scholiast says Euclides declares his aversion to the tyrannical Athenian aristocracy.

<sup>o</sup> This name is variously applied by the ancients to denote the Indian ocean, the Persian, or the Arabian gulf.

<sup>p</sup> There were two vessels kept by the Athenians in especial service (*νῆες δύο ἐπηρέτιδες*, Schol.,) the *Paralus* and the *Salaminia*, the latter of which was used to bring those who were summoned to attend the judicial courts, and the *Paralus* what concerned the sacrifices.



May on some morning pop upon our view,  
 Bringing the bailiff with a summons for us.  
 But canst thou tell us of some Grecian city?

EPO. Then wherefore go not and in Lepreum<sup>a</sup> dwell,  
 Th' Elean town?

EU. 'Tis, by the gods, because,  
 Altho' I have not seen it, I abhor  
 The leprous Lepreum, for Melanthius' sake.

EPO. Well, there are others, as the Opuntian Locris,  
 Where it is fit to dwell.

EU. But I would not 160  
 Be an Opuntian for a golden talent.  
 But pray what sort of life is this among  
 The birds, for you must know it well.

EPO. In truth  
 Not disagreeable—for there we live  
 First, without need of money.

EU. Thou hast taken  
 A great part of the dross of life away.

EPO. In gardens then on the white sesamum,  
 Myrtles, and poppies, and wild mint we feed.

EU. In sooth you lead a newly wedded life.

PEIS. Ah! ah! I truly in the race of birds 170  
 See power and wisdom, which may be, if you  
 Will take my counsel.

EPO. Yours? what respect?

PEIS. What counsel do ye ask? first fly not round  
 On every side with gaping mouths, for this  
 Is an unseemly act—should any straight

<sup>a</sup> Four years before the acting of this play the town of Lepreum was occupied by the Spartans, who placed there the manumitted Helots, on which account they were prohibited by the Eleans from contending in the Olympic games. Melanthius was a tragic poet, afflicted with the leprosy, thence said to be a Leprian, or perhaps from inhabiting that town, according to the Scholiast, and derided by Aristophanes, Plato, and other comic writers, for his effeminate disposition; he is mentioned again with Morsimus in the Peace (v. 776.) See likewise v. 974. The Opuntian Locrians, mentioned in the next line, were a people bordering on the Boeotians and Phocæans, and received the name from their chief city Opus, denominated from its founder, the son of Jupiter and Protogeneia, daughter of Deucalion and Pyrrha, (see Pindar, Ol. ix. 84; x. 16.)

Demand of those who fly about us there  
 "What bird is this?" Teleas will answer them  
 This man's a giddy-pated bird, that flies  
 Trackless, and ne'er remaining in one spot.

EPO. By Bacchus, well you reprehend these ways : 180  
 What ought we then to do ?

PEIS. Construct one city.

EPO. What city could we birds construct ?

PEIS. In truth,  
 What a most foolish question hast thou spoken !  
 Look down below.

EPO. I do.

PEIS. Now look above.

EPO. I do.

PEIS. Turn thy neck round.

EPO. By Jupiter,  
 Much shall I profit, if I put it out.

PEIS. Dost thou see aught ?

EPO. The clouds and sky.

PEIS. Is not  
 This the birds' pole ?

EPO. Pole ? how ?

PEIS. As one should say  
 A place—since round all things it turns and passes.  
 On this account it is now call'd a pole— 190  
 But if you once dwell there and fortify it,  
 Instead of pole twill be your polity.  
 So that like locusts you shall govern men,  
 And as with Melian famine kill the gods<sup>r</sup>.

EPO. How ?

PEIS. Since air holds the space twixt heaven and earth,  
 Then as if we, willing to go Delphi<sup>s</sup>,

<sup>r</sup> The species of locust here spoken of (*πάρνοπις*), is one particularly noxious to vines and vegetable productions. The *Melian famine* refers to the rigorous blockade of the island of Melos by the Athenians, detailed by Thucydides in the end of his fifth book ; whence *λιμὸς Μήλιος* passed into a proverb, like *Saguntina fames* among the Romans.

<sup>s</sup> As Bœotia was situated between Attica and Delphi, if the Athenians wished to go to the latter (*Πυθῶδε*) they must ask permission of the Bœotians to pass through their territory.

Of the Bæotians ask a passage through ;  
 Thus, to the gods when mortals sacrifice,  
 Unless to you the deities bring tribute  
 Thro' the strange city and chaotic realms, 200  
 The fume of victims you shall not convey.

EPO. Ah! ah!—by earth, and gins, and nets, and traps<sup>†</sup>,  
 I never heard a pleasanter device.  
 So that I'd build the city with your aid,  
 If it be pleasing to the other birds.

PEIS. And who should state th' affair to them?

EPO. Thysself.  
 For being long time with them, I have taught them  
 Who erst were barbarous, the use of speech.

PEIS. And how can you convoke them?

EPO. Easily—  
 For having straightway come into the wood, 210  
 Then wak'd my nightingale, we'll summon them  
 And they will run, soon as they hear the sound.

PEIS. O thou most dear of birds, now stand not idle,  
 But, I entreat thee, come with all despatch  
 Into the wood, and wake the nightingale.

EPO. Come, my companion, cease from sleep,  
 And the hymns' sacred measures keep,  
 Which warbled from thy mouth divine,  
 Lament the youth of tearful line,  
 Itys thy progeny and mine<sup>‡</sup>. 220  
 Revolving in thy tender throat,  
 The liquid melancholy note.

<sup>†</sup> This is a very natural adjuration for birds dreading *the snare of the fowler*. They are afterwards enumerated by Peisthetærus with greater minuteness at v. 526.

<sup>‡</sup> With this passage compare Sophocles, (*Electra*, 147, 8.)—

ἄ "Ιτυν, αἰὲν "Ιτυν ὀλοφύρεται,

and Horace, (*Od.* iv. 12. 5.)—

Nidum ponit, Ityn flebiliter gemens

Infelix avis, et Cecropiæ domus

Æternum opprobrium, quod male barbaras

Regum \* est ultra libidines.

\* That is, Tereus the Thracian king, here turned into the Epos.

And through the leafy bindweed's shade  
 Let the clear sound Jove's seats invade.  
 Apollo of the golden hair,  
 Listen and wake responsive there,  
 Upon his lyre with ivory bound,  
 Thy sorrow's elegiac sound.  
 Meanwhile the gods' symphonious band  
 Rang'd in celestial chorus stand ; 230  
 Then by immortal mouths exprest,  
 Resounds the concert of the blest.

[*Here a flute sounds from within.*]

PEIS. O royal Jupiter, how hath that bird  
 Charm'd all the wood with her mellifluous song !

EU. Ho, there !

PEIS. What is't ?

EU. Wilt thou be silent ?

PEIS. Why ?

Th' Epops prepares to tune his song again.

EPO. Popoi, come on—come all together,  
 Each bird that flies with kindred feather,  
 And ye that in the well-sown hollows feed,  
 Myriads of tribes which eat the bearded grain, 240  
 Swift fluttering race that gather up the seed,  
 And send afar your dulcet strain ;  
 Ye too, that chirping round the glebe rejoice,  
 Thus pouring forth your slender voice,  
 Tio, tio, tio, tio, tio, tio, tio, tio.  
 And ye that round the gardens throng,  
 Weaving in ivy boughs the song,  
 Some scatter'd o'er the mountain's height,  
 Some who the wilding-olive eat,  
 Or make the arbutus your meat, 250  
 Speed to my voice your rapid flight,  
 Who near the marshy hollows stray,  
 Chasing the gnats, your sharp-mouth'd prey ;  
 Ye who earth's dewy spots retain,  
 Or Marathon's delightful plain ;  
 And hazle hen in varied plumage dight \*,

\* This bird, the *attagen Ionicus* of Horace, (Ep. 2. 54,) so euphoniously named

Ye who on ocean's wavy swell  
 In tribes with flying halcyons dwell,  
 Lend to our latest news an ear,  
 All long-neck'd birds assemble here. 260  
 For hither comes a shrewd old sage,  
 New counsels skill'd to teach;  
 Whose hands in fresh designs engage,  
 Then all attend his speech.

## SCENE IV.

*The birds who form the Chorus are heard at a distance.*

CHO. Toro, toro, toro, toro, toro, toro, toro, toro, toro,  
 Kickabau, kickabau;  
 Toro, toro, toro, toro, ——— tobrix.  
 PEIS. See'st any bird?  
 EU. I, by Apollo? none;  
 Altho' to heaven I look with gaping mouth.  
 PEIS. In vain then hath the Epops, as it seems, 270  
 Entered the sheltering covert of the wood,  
 Her eggs to cherish with a plover's care.  
 PH. Torotinx, torotinx.  
 PEIS. But friend, some bird approaches us.  
 EU. By Jove,  
 A bird indeed—what can it be?—a peacock?  
 PEIS. He will inform us—say, what bird is this?  
 EPO. It is not one of that familiar tribe  
 Which you are wont to see—but one that dwells  
 In marshes—  
 PEIS. Gods, how fair and phœnix red!  
 EPO. With reason—for his name is Phœnicopter<sup>y</sup>, 280  
 EU. Hollo, you—  
 PEIS. Wherefore callest thou?  
 EU. Here is  
 Another bird.

by the Germans, *rothes gehaubtes Haselhuhn*, (hazle hen,) is again mentioned at v. 762, where it is humourously compared to a run-away slave, whose back is marked with a scourge. Some call it a godwit, others a heathcock.

<sup>y</sup> Purple-winged.

PEIS. By Jove, indeed another;  
And one who comes from an outlandish place.  
What bird is this descending from the mount,  
Like an impertinent poetic prophet?

EPO. His name is Mede.

PEIS. Mede? O king Hercules!  
How flew he then without his camel here?

EU. Here is again some other crested bird.

PEIS. What wonder's here? Art thou not the sole Epops,  
Or's he another?

EPO. This is Philocleo's son, 290  
Of Epops born—so I am his grandsire—  
As if thou should'st say Hipponicus, son  
Of Callias, and of Hipponicus Callias.

PEIS. In truth he's Callias—how he sheds his plumes!

EU. Just like a lord, he's plucked by sycophants,  
And women help to strip him of his feathers.

PEIS. O Neptune, how this other bird is dyed!  
What call ye him?

EPO. 'Tis the Catophagus<sup>z</sup>.

PEIS. Is any other than Cleonymus  
A glutton rightly called? and being he, 300  
How is't he hath not cast away his crest?  
But what means all this crested pride of birds?  
Come they thus arm'd to the diallic course<sup>a</sup>?

EU. O friend, they're like the Carians, who abide

<sup>z</sup> So named from its gluttonous propensities—and properly applied to Cleonymus (*le barbateur*, French translator.) The following question of Peisthetærus refers to the oft-repeated tale of Cleonymus having cast away his shield in battle, (N. 352; I. 1152.)

<sup>a</sup> The diallic course was in length a double stadium, run either on foot or in chariots; the latter contest was much affected by the noble Athenian youths, who came to it in crested helmets, and was received among the Olympic contests in the fourteenth Olympiad. Wiland conjectures that the poet means here to pass a censure on the choragi, who had not sufficiently distinguished the genera of the birds which form the chorus of this exquisitely fanciful drama, contented with having given them all crests. But as they are distinguished by Peisthetærus, we may conclude that their appearance on the stage was discriminated by some diversity of dress. In the next line Euelpides alludes to the crests worn by the Carians, who inhabited the hilly parts of the country, (*λόφους*;) that they might be secure from the constant attacks of the Ionians, who dwelt on their northern border. Dindorf.

Beneath the refuge of their sheltering crests.

PEIS. O Neptune, see you not how great a crowd  
Of birds is here collected?

EU. King Apollo!

Whew, what a cloud!—it is not possible  
To see the passage through so dense a flight.

PEIS. This is a partridge; that, by Jupiter, 310  
A hazle hen; a widgeon this; and that  
A halcyon.

EU. And who's this behind her?

PEIS. That?

A ceirylos<sup>b</sup>.

EU. But is there such a bird?

PEIS. Is there not sporgilus?—And there's an owl.

EU. What say'st thou? Who hath brought an owl to  
Athens?

PEIS. A magpie, turtle dove, lark, white owl, thyme,  
Pidgeon, hawk, nertos, ring dove, cuckoo, red hawk,  
The bird with fiery head, and water fowl  
Of purple plumage, screech owl, didapper,  
Butcher bird, green woodpecker, and osprey. 320

EU. Ho, ho, what crowd of fowl! what tribes of black-  
birds!

With cries and chirpings how they run about!  
Threaten they us?—alas, they gape and look  
Tow'rds thee and me.

PEIS. Such is my notion too.

CHO. [*Chirping.*] Where's he that call'd me? in what place  
abides he?

<sup>b</sup> The male, as halcyon is the female kingfisher, and *le martin pêcheur* of Buffon. There is however considerable difficulty in assigning to the various members of the plumed creation of Aristophanes, especially the eighteen kinds enumerated farther on by Peisthetærus, their proper name and generic distinction. The Scholiast derives *κεῖρύλος* from *κείρειν*, *tondere*, and tells us that Sporgilus is the name of a barber, who is also rendered comically famous by Plato, in his drama called *the Sophists*—

το Σποργίλου κουρῆιον ἔχθιστον τέχος.

Of the eighteen different birds mentioned above, the French translator has not rendered the name of five in any other way than merely expressing them in modern letters—hypothymis, nertos, céblepyris, cerchnis, dryops.



EPO. Long since I'm here, and don't desert my friends.

CHO. Titititititititi.

What friendly converse would'st thou have with me ?

EPO. A plan that's mutual, safe, just, sweet, and useful ;  
For two men, subtle reasoners, are come to me. 330

CHO. When ? how—what say'st ?

EPO. I say that two old men  
Are hither come to me on an affair  
Of vast importance.

CHO. O thou who art stain'd  
With deeper crime than since my birth I knew,  
How say'st thou ?

EPO. Tremble not at what I say.

CHO. What hast thou done to me ?

EPO. I've harbour'd men  
Who are in love with this society.

CHO. And hast thou done this deed ?

Yes, and rejoice  
That I have done 't.

CHO. And are they now with us ?

EPO. They are, if I'm myself with you.

CHO. Ah ! ah ! 340

We are betray'd, and suffer pains,

Inflicted by unrighteous hand ;

For he who in one friendly band

With us was nurtur'd on the plains,

The ancient statutes hath transgress'd,

And solemn vows by birds profess'd ;

Hath call'd our footsteps to deceit,

And an unhallow'd race to meet,

Which since at first on earth was rear'd

Still hostile to our kind appear'd. 350

Then of the bird we'll take account hereafter ;

But these old men, I think, should render us

Just retribution, and be torn in pieces.

PEIS. How are we lost indeed !

EU. Thou art to us

The sole cause of these evils—for what purpose

Ledd'st thou me thence ?

PEIS. That thou might'st be with me.

EU. Rather that I might weep most dreadfully.

PEIS. Thou ravest much to entertain this thought ;  
For how canst weep when once thine eyes are pluck'd  
out ?

CHO. Io, io—lead on and rush 360  
To the war's sanguinary crush,  
And in avenging circle bring  
The might that dwells in every wing.  
For they together should lament,  
And to our beaks the food present,  
Since neither shady mountain's side,  
Nor clouds' ætherial veil can hide,  
Nor bosom of the hoary sea,  
These men who think to fly from me.

But let us not delay to pull and bite them. 370

Where's our commander ? let him lead the right wing.

EU. 'Tis so, then whither wretched shall I flee ?

PEIS. Ho, will you not remain ?

EU. That I by these  
May be in pieces torn ?

PEIS. But in what manner  
Think'st thou to fly from them ?

EU. I know not how.

PEIS. But I exhort thee that remaining here,  
Thou shouldest fight, and take the pots in hand.

EU. But of what use will our pots be to us ?

PEIS. The owl will not approach us<sup>c</sup>.

EU. What defence  
Have we against these crooked talon'd birds ? 380

PEIS. Snatch up a spit and fix it down before you.

EU. And what to guard our eyes ?

PEIS. Take up and put  
A vinaigrette upon them, or a dish.

EU. O thou most wise of men, full well hast thou  
And with a general's prudence, found that out.

<sup>c</sup> Although a bird of Athens, the owl will dread the Athenians about to consecrate the city with sacrifices, whence they brought their spits with them ; i.e. their spears within the bucklers (ὀβελίσκους καὶ χύτρας), in military fashion.

In stratagems thou now surpassest Nicias<sup>d</sup>.

CHO. Eleleleu, proceed—let down the beak.—

Drag, pull, strike, pierce, cut down the foremost pot.

EPO. Tell me, O most malicious of all beasts,

Why would you thus destroy and tear in pieces 390

Men at whose hands ye have endur'd no wrong,

Connected with my wife by kin and tribe?

CHO. And why should we more pity them than wolves?

Or whom more hostile should our vengeance punish?

EPO. But if by nature enemies, yet they

Are friendly-minded, and have hither come

To teach us something useful.

CHO. But how should they

Instruct or tell us what is profitable,

Who to our fathers were inveterate foes?

EPO. And yet wise men learn much from enemies. 400

For caution saves all—this you never would

Learn from a friend, but straight a foe compels you;

From foes, not friends, have cities learn'd to raise

High walls with labour, and procure large ships;

This learning keeps house, children, wealth, secure.

CHO. But first, methinks, we should admit a parley.

For even from foes a man may wisdom learn.

PEIS. They now remit their rage—fall back awhile.

EPO. 'Tis just, and you should render me this favour.

CHO. But in no other thing have we oppos'd thee. 410

PEIS. They are more peaceful towards us—then lay down

The pitcher and the dishes—it becomes us

To walk about the camp, the spear I mean,

The spit at hand, and close beside this jar,

Keeping the last in sight—since fly we must not.

EU. 'Tis true—but if we die, where upon earth

Shall we be buried?

<sup>d</sup> The illustrious son of Niceratus, as we are informed by Thucydides, in his third book, particularly excelled in the use and application of warlike engines. This talent was conspicuously exercised, according to the Scholiast, in the close and rigorous blockade of the island of Melos. Plutarch, in his Life of Nicias, confirms this account, and mentions several instances of his love of stratagem, especially his building a wall round the city of Syracuse.

- PEIS. In the Ceramicus <sup>e</sup> ;  
 For that it may be done at public cost,  
 We'll tell the generals that we have died  
 Fighting against the foes in Orneæ <sup>f</sup>. 420
- CHO. Resume the former rank, and lay aside  
 Your mind to anger prone <sup>g</sup>, like an arm'd soldier,  
 And let us question these who they may be,  
 Whence they are come, and upon what design—  
 Ho, Epops, thee I call.
- EPO. What would'st thou hear ?
- CHO. Who're these, and whence ?
- EPO. Strangers, from sapient Greece.
- CHO. What chance could ever bring them to the birds ?
- EPO. Love of thy life, thy diet, and thyself.  
 To dwell and to remain with thee entirely.
- CHO. What's this you say ? and what have they to tell us ?
- EPO. Things past belief, and never heard of yet. 431
- CHO. Canst see what gain attends his sojourn here,  
 Whereon relying while he dwells with me ;  
 He may, or be superior to his foes,  
 Or gain the means of profiting his friends ?
- EPO. He speaks of some great happiness, which can  
 Be neither utter'd nor believ'd—since he  
 Proves by convincing arguments that all,  
 Both here and there, and on each side, is yours.
- CHO. But is he mad ?
- EPO. I cannot say how wise. 440
- CHO. Dwells wisdom in such minds ?
- EPO. The fox's craft.  
 Sophistic, ready, fine as bolted flour.

<sup>e</sup> This was a place without the city, where those slain in battle were buried, and funeral orations (λόγοι ἐπιτάφιοι) in their praise publicly pronounced over them.

<sup>f</sup> This is a paranomasia, or play upon the word ὄρνεα, *aves*, and Ὀρνεαί, a city of Peloponnesus, between Corinth and Sicyon. (See the note on v. 12.), where the same equivoque recurs.

<sup>g</sup> καὶ τὸν θυμὸν κατὰθου κύψας·  
 παρὰ τὴν ὄργην.

So in v. 466.—ὃ (ἔπος) τι τὴν τούτων θραύσει ψυχὴν. Compare Sallust (Jugurtha, ix.), Igitur rex——flexit animum suum.

CHO. Quick bid him speak to me—for when I hear  
 Thy words, I'm rais'd upon the wings of hope.  
*[Addressing himself to the Athenians and to the people.]*

EPO. Come thou, and thou, put by this panoply,  
 And hang it up with an auspicious omen  
 Inside the furnace, near the president<sup>h</sup>.  
 But thou, declare and say on what account  
 I have conven'd them.

PEIS. By Apollo, no ; 450  
 Unless they'll strike a bargain like to that  
 Which the sword cutler ape did with his wife<sup>i</sup>,  
 That they will neither bite, nor pull, nor poke.

CHO. What art thou talking of? for shame!

PEIS. Not so ;  
 Thy eyes I speak of.

CHO. I accept your terms.

PEIS. Now swear the same to me.

CHO. I swear to this.  
 So with all these for judges and spectators,  
 May conquest be my lot.

PEIS. It shall be so.

CHO. And should I fail, may I victorious prove  
 But by one single judgment.

## SCENE V.

*Enter HERALD.*

HER. Silence, people! 460  
 Let all the soldiers take their arms, and go

<sup>h</sup> According to the Scholiast, there are various interpretations of ἐπιστάτης, in this line. The most probable appears to be, that it was an earthen image of Vulcan, the god of fire (πῆλινος "Ἰφαιστος"), stationed near the hearth, as president of the kitchen. Others imagine it to have been a long wooden beam, into which nails were fastened, whence they were accustomed to suspend the culinary utensils. Aristophanes also alludes to the Athenian custom of hanging up their arms near the chimney, after their return from the war. (See the *Acharnians*, v. 267.)

<sup>i</sup> It appears from the Scholiast, that Panætius, a man of diminutive stature and mischievous ape-like disposition, is here glanced at by our author, as well as in his comedy of the *Islands*, of which we possess but eleven fragments. The compact alluded to, as Symmachus asserts, forms the subject of an apologue of Æsop—ἡ τοιούτου τίνος.

Back to their homes. Meanwhile let us consider  
What on the tablets is to be inscrib'd.

CHO. Deceitful still in all respects is man.  
Yet tell me thou—for haply thou may'st speak  
Some good exceeding what I can desire,  
Or some superior efficacy, pass'd  
By my unthinking mind—but thou perceiv'st,  
Speak then in common—for what good thou chancest  
To bring, thyself shall share no less than I. 470  
But from whatever cause thy mind has been  
Induc'd to come, declare it confidently.  
For we will not ere that transgress the truce.

PEIS. By Jove, I long to do't—and one oration  
Is ready kneaded by me, which nought hinders  
That I put in the oven. Boy, bring the crown,  
And o'er my hands let one pour water quickly.

EU. Are we about to dine, or what?

PEIS. By Jove,  
Not so—but I desire to speak some grand  
And dainty word, such as shall melt their soul<sup>k</sup>. 480  
So greatly am I griev'd on your account,  
Who once were kings.

CHO. We kings? of what?

EU. Ye are  
Of all that is; of me first, and of him,  
Of Jupiter himself; more ancient ye  
Than Saturn, Titans, and the earth.

CHO. The earth?

PEIS. Yes, by Apollo.

CHO. This I never heard.

PEIS. 'Tis that thou art unlearn'd, nor in affairs  
Much skill'd, nor hast thou handled Æsop well<sup>l</sup>,

<sup>k</sup> μέγα καὶ λαρινὸν ἐπος τι. According to the Scholiast, λαρινὸν is a metaphorical word, taken from great and fat oxen; although some derive it from a certain huge shepherd named Larinus, dwelling on the continent, being descended from the famous oxen of Geryon. Brasse, in his lexicon, interprets the word [*saginat*us, *pinguis*,] fattened, fat.

<sup>l</sup> οὐδ' Αἰσωπον πεπότηκας. On this line the Scholiast observes, τὸ δὲ πατήσαι ἴσον ἐστὶ τῷ ἐνδιαιτρίψαι. Lessing concludes from this passage, that even in

Who said that of all kinds the lark was first,  
 Produced before the earth—and when his sire, 490  
 Dead with disease, had been expos'd five days,  
 That doubting and perplex'd, she buried him  
 In her own head.

EU. The father of the lark,  
 Now lies interr'd since death in Cephalæ<sup>m</sup>.

EPO. If they were prior then to earth and gods,  
 The realm is theirs by right of eldership.

EU. True, by Apollo—wherefore it behoves thee,  
 From this time forth, to nourish well thy beak,  
 Since quickly Jupiter will not restore  
 The sceptre to the race of woodpeckers<sup>n</sup>. 500

PEIS. Now that the gods in old time rul'd not men,  
 But birds the sceptre held, are many proofs.  
 And straightway I will show you how the cock  
 Rul'd, and the Persians govern'd first of all,  
 Ere yet Darius reign'd and Megabyzus,  
 And from that rule was call'd the Persian bird<sup>o</sup>.

EU. Wherefore he, sole of birds, like the great king  
 Struts with erected crest upon his head.

PEIS. So potent was he then, so great, and far  
 Renown'd, that even now from th' ancient power, 510  
 When he but chants his song at break of day,  
 All leap to work, the braziers, potters, tanners,  
 Curriers, bath-keepers, mealmen, armourers,

the time of Aristophanes there existed a certain collection of Æsop's Fables, which were then in every one's mouth under the title of *Æsop*.

<sup>m</sup> A punning allusion to the burgh of that name belonging to the tribe Aca-mantis. (Schol.)

<sup>n</sup> τῶ δρυκολάπτῃ, called by other authors δρυκολάπτῃς, from δρῦς, *quercus*, and κολάπτω, *scalpo*; because this bird, in seeking its food, buries its beak within the chinks of the oak bark. And since this tree was sacred to Jupiter, as Virgil says (G. iii. 332.),

Sicuti magna Jovis antiquo robore quercus,

Epops reasonably doubts whether the king of the gods will deliver his sceptre to so sacrilegious a bird. (Schol. Berg.)

<sup>o</sup> The former was king, and the latter his satrap and general of the forces in Persia, under whom Egypt was taken, and Memphis overthrown. By the *Persian bird*, some understand the domestic cock, others the peacock; mentioned below at v. 707.



And manufacturers of harps—all these  
March out by night with slipper'd foot.

Eu.

Ask me

Of that—for wretched I have lost a cloak  
Of Phrygian wool through him—since being once  
Invited to a banquet, when a boy,  
On the tenth day was nam'd, I fell asleep<sup>p</sup>,  
After a copious drinking in the city. 520  
And ere the rest had supp'd<sup>q</sup>, he sang—when I  
Thinking it dawn, to Alimus retreated.  
And now beyond the walls I had proceeded,  
When with his club a villain strikes my back;  
I fall, and shout for aid, when he snatch'd off  
My garment.

PEIS.

Then the kite began to rule  
Over the Greeks.

EPO.

The Greeks?

PEIS.

And ruling, first

Taught them to bend in homage to the kites.

Eu.

By Bacchus, I, when once I saw a kite,  
Fell prostrate down before it—then supine,  
Swallow'd with mouth agape an obolus. 530

Then travelled homewards with an empty purse.

PEIS.

Of Egypt and Phœnicia's whole extent  
The cuckoo erst was king—and when he cried  
“Cuckoo,” then the Phœnicians all began  
To reap the wheat and barley in their fields.

Eu.

This was the word in truth—“Ye circumcis'd,  
The cuckoo calls a-field<sup>r</sup>.”

<sup>p</sup> According to the Scholiast, quoting Euripides in his *Ægeus*, it was the custom among the Athenians to name their children at a feast held on the tenth day after their birth. Aristotle affirms that the names were given on the seventh day. (See below, v. 985.)

<sup>q</sup> καὶ πρὶν δειπνεῖν. I have here followed the reading which appears in the first and third Junta editions, in preference to that given by Brunck and Invernizius—καὶ πρὶν εἰς πεινῶν. J. Seager proposes to read καὶ πρὶν δ' ἀπίμεν—and before the rest departed. Alimus, mentioned in the next line, was a burgh of the tribe Leontis.

<sup>r</sup> κόκκν, Ψωλοὶ πεδίωνδε. It appears from this passage, as well as from Herodotus (*Euterpe*, 104.), that the Phœnicians, like the Jews, practised the right of circumcision from very early times. The father of Grecian history affirms that



Makes by the goose<sup>u</sup>, when he deceives in aught.  
 Thus all erst thought you great and venerable;  
 But now as slavish fools, or like 560  
 A band of furious men they strike.  
 While for you every fowler sets  
 Even in the temples gins and nets,  
 With meshes fine as clouds of air,  
 Cages and each delusive snare.  
 Then sellers to the mart convey,  
 In multitudes their feather'd prey,  
 And buyers the plump breast essay;  
 Nor satisfies it their desire  
 To place and roast you at the fire; 570  
 But cheese they scrape, and add beside  
 Benzoin, the sharp and oily tide<sup>x</sup>;  
 Then straight another mixture form,  
 Pounding ingredients sweet and warm;  
 And this rich compound o'er you shed,  
 As for dry bodies of the dead<sup>y</sup>.

CHO. Grievous indeed, most grievous are the words  
 That thou hast spoken, friend; how I deplore

<sup>u</sup> Lampo was a prophet and sacrificer, and to illustrate his remarkable oath the Scholiast informs us that Socrates, in the twelfth book of his Cretan history, affirms that Rhadamanthus, the most just king of Crete, would not at first suffer any of his subjects to swear by the deities; but ordered them to make their adjurations by the goose, the dog, the ram, or some other animal. Lampo was alive when this charming drama was brought on the stage, being mentioned by Cratinus in his Nemesis as then living, and this was long afterwards. Lampo swears, *διὰ τὸν χῆν'*, instead of *διὰ τὸν Ζῆνα*.

<sup>x</sup> ————— *ἐλαιον*,

*Σίλφιον, ὄξος*.

That is, the celebrated sweet smelling and precious silphium of Cyrene,—the laserpitium of the Latins, mixed with oil and vinegar sauce. It is mentioned again in the *Plutus* (v. 926.)

<sup>y</sup> I have here adopted Reiske's conjectural reading, *αὖων ὥσπερ κενεβρίων*, instead of the common *ἰμῶν αὐτῶν*. In the next line, instead of *πολὺ δὴ, πολὺ δὴ*, which Aristophanes repeats so much in the manner of Euripides in his chorusses (see *Phœn.* 832. 1026), and especially *Alcestes* (454.), where the same repetition occurs, Invernizius reads, after the Ravenna codex, *πολὺ δὴ, πολὺ ἀν*, which Dindorf justly reprobates. The French translator considers this passage a manifest parody on the *Ion* of Euripides (106, sqq.), but this does not appear to me equally evident.

The baseness of my sires who have dissolv'd  
 In me the honours of our ancestors 580  
 Deliver'd down! but thou art come to me  
 A saviour, by the gods' propitious kindness.  
 For having trusted self and young to thee,  
 Securely shall I dwell—but teach me now  
 What it behoves to do; for 'twere unworthy  
 That we should live, unless by every means  
 Our kingly state we study to regain.

PEIS. First then, I teach the birds to have one city,  
 Encircling all this air and space between  
 Wall'd round with large bak'd bricks, like Babylon<sup>a</sup>.

EPO. O thou Porphyryon and Cebriones<sup>a</sup>, 591  
 How formidable will this city be!

PEIS. And after it is built, demand the empire  
 From Jupiter again. Should he refuse,  
 Nor willingly and instantly consent,  
 Acknowledging his weakness, then proclaim  
 A sacred war against him<sup>b</sup>, and forbid  
 The lustful gods to pass thro' your domain,  
 As with adulterous speed they sought of old  
 Th' Alcmenes, Alopes, and Semeles. 600

<sup>a</sup> περιειχίζειν μεγάλας πλίνθοις ὀπταῖς ὥσπερ Βαβυλῶνα. Bergler compares Herodotus' description of the building of Babylon (Clio, 179.), ἐκθύσαντες δὲ πλίνθους ἱκανάς, ὥπτησαν αὐτάς ἐν καμίνουσι. So Ovid (Met. iv. 57.)—

———— dicitur olim

Coctilibus muris ciuxisse Semiramis urbem.

<sup>a</sup> I have inverted the order of these names, on account of the metre. The original line is

ὦ Κεβρίωνη καὶ Πορφυρίων

or, as Invernizius reads, Κεβρίονα, very probably imagining that Aristophanēs has borrowed this passage from some Doric song known at the time. According to the Scholiast, Cebriones and Porphyryon are the names of certain birds, as well as the giants who fought against the gods. The latter is mentioned by Horace, together with Typhæus, Rhætus, and Encelades (Od. iii. iv. 54.)

<sup>b</sup> This is an allusion to the war carried on by the Athenians against the Bœotians, for their endeavour to plunder the temple of Delphi, in the Phocian territory (B. C. 348.) According to the Scholiast there were two wars so named; the first between the Lacedæmonians and the Phocians, respecting the temple of Apollo: and the second, three years afterwards, between the Athenians and Lacedæmonians, on account of Phocis. He quotes Philochorus, Eratosthenes, and Theopompus, three historians whose works have perished.

And should they come, to place a seal upon  
 Their lewd desires, and stay their wanton course.  
 Moreover I enjoin you to despatch  
 Another bird, as herald to mankind,  
 Stating your will, that to the birds henceforth  
 They sacrifice, and after to the gods.  
 Assigning to each deity a bird<sup>c</sup>,  
 As may to each be fitting and convenient;  
 To Venus if he sacrifice<sup>d</sup>, let wheat  
 Be offer'd to the coot; or if to Neptune, 610  
 Then be it consecrated to the duck.  
 Should any sacrifice to Hercules  
 An ox, then to the cormorant 'tis right  
 To offer honied cakes; if to king Jove  
 He offer up a ram, bird wren is monarch,  
 To whom 'tis fitting, ere to Jove himself,  
 To consecrate a male and gnat-like ant.

EV. I am rejoic'd with this ant sacrifice—  
 Now thunder mighty Jove.

EPO. And how will men  
 Take us for gods, not jackdaws, since we fly, 620  
 And carry wings?

PEIS. Thou triflest—for by Jove  
 Hermes, although a god, bears wings and flies,  
 And very many other gods beside.  
 Thus Victory flies on golden wings, and Love,  
 While Homer liken'd Iris to a pigeon<sup>e</sup>  
 Of trembling heart.

<sup>c</sup> A peculiar offering was to be assigned to each bird, according as it resembled in its qualities some one or other of the gods.

<sup>d</sup> ἢν Ἀφροδίτῃ θύῃ. Instead of θύῃ, Brunck very plausibly proposes to read χοῖρον, lest, while Neptune has his sheep, Hercules his ox, and Jove his ram, the altar of Venus should want its proper victim. (See the Acharnians, 704. 729.)

<sup>e</sup> This simile occurs in the Iliad (E'. 778.)—

αἱ δὲ βάτην τρήρωσι πελειάσιν ἴθμοθ' ὁμοῖαι

where however, as the Scholiast observes, it is applied, not to Iris, but to Juno and Minerva; whence Brunck concludes that we have not now the text of Homer as it was read in the time of Aristophanes. The banter upon the popular mythology in this scene, is of an admirable comic character. The power and resources of the feathered creation, both for injury and benefit, on which they found their claim to

- EPO. But will not Jupiter  
Against us send his winged thunder-bolt?
- PEIS. And if through ignorance they think you nothing,  
But those the gods who on Olympus dwell,  
Then let a cloud of sparrows rais'd on high, 630  
Field foragers pick and devour their seed;  
And Ceres after measure out to them  
Wheat in their famine.
- EPO. No, by Jupiter,  
Her inclination will not that way tend<sup>f</sup>;  
But you shall see her frame apologies.
- PEIS. And let the crows for proof peck out the eyes  
Of the yok'd steers with which they plough the land,  
Then let Apollo try his healing art,  
Since he's a fee'd physician.
- EU. (*aside.*) Not until  
I've sold my little oxen.
- PEIS. But if they should 640  
Esteem thee for a god<sup>g</sup>, or Life, or Earth,  
Saturn, or Neptune, all good things are theirs.
- EU. Pray tell me one of them.
- PEIS. First, then, the locusts  
Their vine-bloom sha'n't destroy, for them one troop  
Of owls and owlets shall to powder grind;  
Then gnats and flies shall never eat the figs,  
For them one flight of thrushes will clear off.
- EPO. But whence shall we enrich them? for this too  
They greatly love.
- PEIS. These by prophetic signs  
To them shall mines and precious metals show; 650  
And to the augur indicate the time  
For gainful merchandize, so that not one

sovereignty, and the veneration of mortals, to the exclusion of the gods, are most admirably detailed by Peisthetærus; the irony is exquisitely fine.

<sup>f</sup> This appears to be a sly blow aimed at the Athenian magistracy reducing by their bad policy, the people to extremities which they took no measures to avert or to relieve.

<sup>g</sup> ἦν δ' ἡγῶνται σὲ θεόν. That is, the birds, σὲ being addressed particularly to the Coryphæus.



Of all their merchant seamen shall be lost.

EPO. How not be lost?

PEIS. Whenever they consult  
The augury about a voyage, then  
One of the birds shall always tell before,  
“Now sail ye not, ’twill be a storm—Sail now,  
’Twill be a lucky venture.”

EU. (*aside.*) If ’t be so,  
I’ll buy a brig and man her, nor remain  
Longer with you.

PEIS. Besides, they’ll show to them 660  
The monied treasures which the men of yore  
Deposited, since these the birds well know:  
So all declare, “my treasure no one knows,  
Unless it be some bird.”

EU. (*aside.*) I’ll sell my ship,  
Purchase a spade and live by digging wells.

EPO. But health how can they give to them, who is  
Among the gods?

PEIS. If they are well to do,  
Is this not famous health? No man, be sure,  
If his affairs go ill, can be in health.

EPO. But how can they to old age e’er attain? 670  
For this too on Olympus’ height is found,  
Must they when children die?

PEIS. Nay, but, by Jove,  
The birds will add three hundred years to them.

EPO. From whom?

PEIS. From whom? themselves—knowest thou not,  
That ages five of men the chattering crow  
Outlives?

EU. Ah—how much better that the birds  
Should govern us than Jove!

PEIS. Is’t not, by far?  
For first we need not build them marble shrines,  
Nor close them in with golden doors: but they  
Will under shrubs and little holm oaks dwell; 680  
And to their sacred train an olive tree  
Will be a temple—neither shall we go



To sacrifice at Delphi's shrine or Ammon's:  
 But in the arbutus, and olive woods,  
 Standing, we may extend to them in prayer  
 Hands fill'd with wheat and barley, that they may  
 Impart to us some portion of good things,  
 A quick return for small expense of grain.

CHO. O thou, by far the dearest of old men,  
 Chang'd to a friend from one most hateful to me,  
 It cannot be that I should willingly 691  
 Dissent from your opinion; since, elated  
 By your discourse, I threaten'd with an oath  
 If you with me would make a compact just,  
 Guileless and holy, to oppose the gods;  
 Bearing a mind in concord with my own,  
 For no long time the gods should wear my sceptre.  
 Whatever must by force be done, to that  
 We will appointed be: what counsel needs,  
 Devolves on thee.

EPO. This is, by Jove I swear, 700  
 No time to nod, or loiter Nicias like<sup>h</sup>;  
 But something must be done, and quickly too:  
 First enter ye into my nest of young,  
 My dried straws, and my present store of sticks,  
 And tell us what thy name is.

PEIS. Easily,  
 My name is Peisthetærus.

EPO. What is his?

EU. Euelpides of Thria<sup>i</sup>.

<sup>h</sup> ——— οὐχὶ νυστάζειν ἔτι  
 ὥρα 'στὶν ἡμῖν οὐδὲ μελλονικίαν.

Plutarch says that Nicias acquired the name of the *delayer* on account of his tardy mode of pursuing the siege of Pylos, which his successor Cleon brought to an end by taking the fortress in a short time. The Scholiast asserts that our poet conferred this title on him as a satirical reflection upon his continually delaying the Sicilian expedition, when he had been appointed to the command of the fleet—an expedition of which he constantly expressed his disapprobation in the council, alleging as the chief reason the ruinous expense attending it.

<sup>i</sup> The common reading is *Θριῶθεν*, which Invernizius adopts. *Κριῶθεν* is the lection of the Scholiast; but the difference is not very material, as the former denotes one of the Ionian burghs belonging to the tribe Antiochis, and the latter a citizen of the burgh *Crios*, and tribe *Ceneis*.

EPO. Hail to both.

PEIS. We take it in good part.

EPO. Then enter here.

PEIS. Let us go in—do you precede us.

EPO. Go.

PEIS. But out, alas! you must retrace your steps. 710

Come, let me see. Pray tell how he and I

Being wingless, should with you who're winged consort.

EPO. Full well.

PEIS. Now, look ye, how in Æsop's tales<sup>k</sup>

Some history about a fox is told,

How ill in eagle's company he fared.

EPO. Fear nought, for there's a certain tiny root,  
Which having eaten, you'll be winged straight.

PEIS. Then let us enter—Xanthias, Manodorus,  
Take up the stuff.

CHO. Ho, you there, you I call.

EPO. For what?

CHO. Take these men home and feast them well,

And leave with us the sweet-ton'd nightingale, 721

Whose voice may to the Muses be compar'd,

That we regale ourselves with her awhile.

PEIS. Herein, by Jupiter, comply with them,  
Bring from her reedy nest the darling bird,  
Bring her, by all the gods, that we as well  
May be spectators of the nightingale.

EPO. Be't so, if so you please: Procne, come forth,  
And show thyself to these good strangers here.

<sup>k</sup> This fable of *the social compact*, entered into by the fox and the eagle, is ascribed by the Scholiast to Archilochus, "Iambographorum princeps, quem unam omnium maxime post Homerum admirata est Antiquitas, (Huschke de Fabulis Archilochi.) The first fable in the collection of F. de Furiâ (Lips. 1810.) relates to this supposed alliance between the fox and the eagle, (see Huschke's dissertation on this fable of Archilochus, p. ccxv.) who does not agree with Valckenaer in imagining that Pindar alludes to the same fable in his fourth Isthmian Ode, v. 79, etc. Aristophanes again cites Æsop in the Wasps, 1250; Peace, 129; and at v. 471 of this comedy.

## SCENE VI.

PEISTHETÆRUS, EUELPIDES, EPOPS, PROCNE, CHORUS.

PEIS. O thou much honour'd Jove, how fair a bird, 730  
How delicate, how white!

EU. Know'st thou that I  
Am fall'n in love with her?

PEIS. What golden down,  
Like any maid, she has!

EU. I'd like to kiss her.

PEIS. But, wretched man, she has a spit-like snout.

EU. Then must we take the rind from off her poll,  
As if it were an egg, and kiss her so.

EPO. Let us be gone.

PEIS. Lead then, and luck attend us.

*Exeunt.*

CHO. O dearest of the winged train,  
O downy partner of my strain,  
Bred in one common vocal home, 740  
At length to cheer me art thou come,  
Bringing thy hymn's mellifluous tale,  
And cheering presence, nightingale?  
Giving thy fair-rac'd pipe to sound,  
With airs of vernal music crown'd,  
Begin the anapæstic round.  
Come men by nature dark, of leaf-like race<sup>1</sup>,

<sup>1</sup> This whole ingenious parabasis, as Kuster justly observes, is written in a most elegant vein of poetry. In the beautifully metaphorical language in which the chorus convey their tender and melancholy sentiments, Aristophanes makes a plain allusion to Homer's famous comparison of the mortal race with the falling leaves (Il. Z'. 146. etc.); while the expression in v. 687, *ἀνέρες εἰκελόνηροι*, will recall to the recollection of the English reader Shakspeare's exquisite lines in the *Tempest*, which, had they been written by B. Jonson, would be regarded as a palpable imitation of Aristophanes,—

———— we are such stuff  
As dreams are made of, and our little life  
Is rounded with a sleep.

Dindorf remarks that Aristophanes here attributes to his Birds those epithets which Homer often gives to the gods, as *ἀθανάτους* and *ἀγήρωες* (see Od. E'. 218.)

Ἢ μὲν γὰρ βροτός ἐστί, οὐδ' ἀθάνατος καὶ ἀγήρωες

Imbecile, lumps of clay, weak shadowy tribes,  
 Wingless ephemerals, wretched mortals, men  
 Like dreams, apply your mind to us immortals, 750  
 Whose airy substance is from age exempt,  
 Caring for objects incorruptible ;  
 That having heard all our discourse of meteors  
 And truly known the nature of the birds,  
 The birth of gods, of rivers, Erebus,  
 And Chaos, in all future time you may  
 Bid Prodicus go weep<sup>m</sup>—Chaos and Night,  
 Black Erebus, and squalid Tartarus,  
 Were first of all ; earth, air, nor heaven, was yet.  
 But in unmeasur'd gulfs of Erebus 760  
 The black-wing'd Night first lays a windy egg,  
 Whence in the circling hours sprang wish'd-for Love,  
 The golden feathers glittering on his back<sup>n</sup>,  
 Resembling the tempestuous vortices ;  
 He through the wide domains of Tartarus  
 Mingled with Chaos' darkly-winged form,  
 Begot our race, and brought us forth to light.  
 Th' immortal kind, ere Love confounded all things,  
 Had no existence yet ; but soon as they  
 Were mingled, heaven with ocean rose, and earth, 770  
 And all the gods' imperishable race.  
 Thus are we far more ancient than the blest.  
 But that we are the progeny of Love,  
 From many arguments is manifest ;  
 For we can fly and mingle with the Loves.

<sup>m</sup> Προδίκῳ κλάειν εἶπητε τὸ λοιπόν. This sophist is mentioned again in the Clouds (v. 360.), seemingly with approbation. Aristophanes, according to Dindorf, here means to ridicule the poets, such as Hesiod, who sang concerning the origin of things ; and the philosophers, especially those of the Ionic school, like Empedocles, who had uttered many futile notions respecting the nature of the gods, as well as the sophists, among whom was Prodicus of Ceos.

<sup>n</sup> στίλβων νῶτον πετέργαιν χρυσάιν. So in v. 574, he says of Victory,

αὐτίκα Νίκη πέτεται πετέργῳιν χρυσάιν

upon which verse Bergler quotes a remarkable passage from Ulpian, in his Commentary on Demosthenes' orations against Timocrates ; and one from Aristophon, the comic writer cited by Athenæus in the thirteenth book of his *Deipnosophistæ*.

*	*	*	*	*
*	*	*	*	*
*	*	*	*	*

One gives a quail, and one a purple coot,  
 This brings a goose, and that a Persian cock. 780  
 Now mortals have from birds their greatest blessings :  
 First, we the seasons show, spring, autumn, winter ;  
 When migrates the loquacious crane to Libya,  
 He says 'tis time to sow, and then he bids  
 The pilot hang his rudder up and sleep ;  
 Then bids Orestes weave a woollen robe°,  
 Lest pinch'd by cold he strip his friends of theirs.  
 Again, when after this the kite appears,  
 It shows another season : when to shear  
 The vernal fleece of sheep. The swallow next 790  
 Shows when 'tis right to sell one's wintry robe,  
 And buy some threadbare cloak—we are your Ammon,  
 Phœbus Apollo, Delphi, and Dodona.  
 For coming first to counsel with the birds  
 Thus you address yourself to each design,  
 To merchandize, life's sustenance, and marriage<sup>p</sup>,  
 And whatsoe'er is used in prophecy :  
 That you esteem a bird, a voice divine  
 Or human, you denominate a bird :  
 A sneeze, a casual sign, a slave, an ass<sup>q</sup> 800

° This Orestes was a nightly brawler or plunderer, mentioned again in a facetious manner at v. 1491, and in the Acharnians, 1130.

<sup>p</sup> In this verse instead of the common reading *πρὸς γάμον ἀνδρὸς*, Brunck proposes to read *πρὸς γαμον, ἀνδρες*, which appears to me decidedly preferable to the former, although not approved by Dindorf, certainly one of the best, or, as Dibdin styles him in his notice of Invernizius' edition (vol. i. p. 303,) " the most industrious and enthusiastic of all the editors of Aristophæus.

<sup>q</sup> *πταρμὸς*, a sneeze, is called by Xenophon (Anab. iii. 12,) *οἰωνόν*, *avem*. *ξύμβολον* was an omen taken from whatever might first cross the path during a journey (see Æschylus, Agam. 104—116, and again 157, 8), of the prophet Calchas, compare Horace (Od. iii. 27. 5.)

Rumpat et serpens iter institutum,  
 Si per obliquum similis sagittæ  
 Terruit mannos.

If ever a slave should occur, he might utter an omen by mentioning some name or

Are we not plainly your Apollo, then,  
 Fatidical?—and if you think us gods,  
 You shall make use of us as prophets, Muses,  
 Spring, seasons, winter, summer, moderate heat.  
 Nor will we fly away and sit above  
 In majesty of clouds, like Jupiter;  
 But to yourselves our presence will impart,  
 And to your children and your children's children  
 Rich store of health and happiness, life, peace,  
 Youth, laughter, dances, feasting, and birds' milk<sup>r</sup>,  
 So that you will be satiated with good; 811  
 And thus shall ye abound in store of wealth.

S.-C. Oh sylvan Muse! to thee belong  
 The varied melodies of song; †  
 With thee full oft I make my bed  
 Upon the woods and mountains' head,  
 Or on the beech's leafy seat  
 The sacred strain to Pan repeat,  
 Soft thrilling thro' my tender throat  
 The venerable Mothers' note, 820  
 By which her hilly choirs are led;  
 Whence Phrynichus, so like the bee<sup>s</sup>,

fact; and the ass-bird (*ὄνον ορνίθιν*) refers to a narration given by the Scholiast of a sick man drawing a presage of his recovery from an ass having risen after a fall.

<sup>r</sup> This last expression, denoting proverbially the quintessence of earthly happiness, and which is used again by Philocleon in the Wasps (v. 508,) may be illustrated by a passage in Pliny's preface to his Natural History, which appears to be taken from a similar one in Lucian, *alii κέρας Αμυγδαλίου, quod Copiæ cornu, ut vel lactis gallinacei sperare possis in volumine haustum.*" The real origin of the saying is unknown.

<sup>s</sup> Phrynichus was a lyric poet, mentioned again by Aristophanes in a highly poetical passage of the Frogs (1295, sqq.) From the description here given of his poetical talent, Horace appears to have taken his well-known simile (Od. iv. 2. 27.)

Ego, apis Matinæ  
 More, modoque  
 Grata carpentis thyma, etc. etc.

Bergler compares Lucretius, in the opening of his third book,

Florifris ut apes in saltibus omnia libant  
 Omnia nos itidem ———

Isocrates (ad Demon. p. 48.) and the author of the life of Sophocles.

On fruit of lays ambrosial fed, .  
Still brings his ode's sweet melody.

CHO. Should any of you, O spectators, wish '  
To pass his future life agreeably  
In the birds' fashion, let him come to us :  
For what is here base and against the law,  
All this is honourable with us birds :  
And if 'tis base in law to strike a father, 830  
With us here this is fair, if any one  
Should, when the blow is given, run up and say,  
"Take up your spurs, if you desire to fight."  
And if you've any branded fugitive,  
He shall be call'd by us a hazle hen<sup>t</sup> :  
And if by chance some Phrygian Spintharus<sup>u</sup>,  
He'll be a chaffinch of Philemon's race :  
But if he is a Carian, and a slave;  
Like Execestides, let him beget  
Grandsires to us\*, who may his wardmates be : 840  
But if the son of Pisias would betray  
The gates to the dishonourable foe,  
True father's child, let him become a partridge,  
Since like that bird to fly we think no shame.

S.-C. This social strain the swans repeat,  
With wings in loud accordant beat,  
And mingled in Apollo's praise  
Their melodies symphonious raise.

<sup>t</sup> Because *the attagas* was marked by variegated feathers.

<sup>u</sup> This worthy was ridiculed by the comedians of that time as a barbarous Phrygian, like Philemon.

\* *φυσάτω πάππους παρ' ἡμῖν*. Jocus ex ambiguo, the word *πάππος*, according to Euphorius, denoting some kind of bird, as well as the venerable relation by blood—Aristophanes wishes to say, let him take care to be inscribed among the class of birds named pappi; and by this fallacy he will be able to show that having had such ancestors, he is an Athenian citizen, without proving which point in his favour, he would, by the Attic laws, be regarded as an alien, and deprived of all advantages of citizenship, (see Bergler and Dindorf.) Who the son of Pisias may be, we are not rightly informed. The Scholiast says that either the father or son was among the Hermocopidæ, or mutilators of the statues of Mercury at Athens, (see Corn. Nepos's Life of Alcibiades; and the Lysistrata, 1093. 4.) At any rate, he appears to have been a traitor to his country. This Hermaic mutilation took place four years before the acting of that comedy, in the seventeenth of the Peloponnesian war.



Seated upon the banks near Hebrus' tide.

A sound came thro' th' etherial cloud 850

That struck the varied bestial crowd

With dire dismay, while æther past

O'er the hush'd waves without a blast,

And all Olympus to the sound replied ;

While the celestial sovereigns' breast

Sudden astonishment possessed :

Meanwhile th' Olympic Graces' train

With Muses shouted to the strain,

And tio, tio, tiotinx, they cried.

CHO. Nothing is better or more sweet than wings. 860

Should any of you suddenly be wing'd,

Spectators, then, being hungry, should be tir'd

At the tragedian's choirs, he would fly home,

And soon as satisfied fly back to us ;

If any one of you, as Patroclides,

By chance exploded, he'd not hurt his garment ;

But being wing'd straight flown back again :

Is any one among you an adulterer,

And in the council sees the woman's husband,

Were he but winged, he'd flown away from you, 870

Indulg'd his love, and then sat down again.

What then is not this power of flying worth ?

For tho' but wicker-wing'd Diitrephes

Phylarch, then master of the horse was chosen<sup>y</sup>,

Achieves great honours, tho' from nothing sprung ;

And now is proud as any feather'd cock.

## ACT II. SCENE I.

PEISTHETÆRUS, EUELPIDES, (*changed into birds*), EPOPS.

PEIS. So this is it—by Jupiter, I never

Have seen a more ridiculous affair.

EU. What laugh'st thou at ?

<sup>y</sup> This Diitrephes rose to the highest honours in the state, after having enriched himself by weaving wicker vessels : *πυτιναῖα*, according to the Scholiast, signifies a small bird as well as wicker twigs.

PEIS. Thy pennons. Know'st thou what  
Thou most resemblest, now that thou art fledg'd? 880  
To an ill-painted goose.

EU. And thou to a blackbird  
With shaven poll.

PEIS. We owe this simile  
To Æschylus<sup>z</sup>, "These evils we derive  
Not from another's plumage, but our own."

EPO. Come now, what must we do?

PEIS. First on this city  
Impose a name, some great and famous one;  
And after to the gods make sacrifice.

EU. I coincide with you.

EPO. Come, let me know,  
What shall our city's name be?

PEIS. Will you that  
By the great name from Lacedæmon brought 890  
We call her Sparta?

EU. Now, by Hercules,  
Shall I give such a title to my city?  
I would not name my lowly pallet so<sup>a</sup>,  
Had I no firmer cord to bind it with!

PEIS. What appellation shall we give it then?

EU. Some pompous name from yonder clouds deriv'd,  
And meteoric regions.

PEIS. Will you have  
This title, "Nephelococcygia"?

<sup>z</sup> The very elegant simile here alluded to forms one of the fragments of Æschylus' tragedy called the Myrmidons, (Frag. ii. p. 22. ap. Butler.) This is the subject of the 218th Fable of Æsop, in the collection of F. de Furiâ. This apologue is referred to by the poet Waller, quoted by Porson, (ad Med. v. 138.):

That eagle's fate and mine are one,  
Who on the shaft that made him die  
Espied a feather of his own,  
Wherewith he wont to soar so high.

<sup>a</sup> The construction of this line is rather intricate, especially with the old reading *χαμεύνην*, instead of which the Ravenna Codex gives *χαμεύνη*, which is adopted by Brunck, Invernizius, and Bekker. The *vis* of the passage lies in the word *Σπάρτην*, which signifies either Lacedæmon, to which town Euelpides professes so deep a hatred, or a rope made of broom, *funem Spartæum*.

EPO.

Ha!

Thou'st found a name that's great and passing fine.

EU. Pray is it that same Nephelococcygia 900

Where is laid up 'Theagenes' vast wealth,  
And all the stores of Æschines<sup>b</sup>.

PEIS.

'T were better

Or Phlegra's field where the vain-glorious gods  
Subdued with darts the earth-born giant race.

EU. In truth a splendid city! and what god  
Shall the presiding guardian be?—for whom  
Must we the peplos weave<sup>c</sup>?

PEIS.

Why 'not permit

Pallas, who o'er each city's weal presides?

EU. But how can that be a well-order'd state,  
Whose goddess stands endued with panoply, 910  
While Clisthenes the female distaff holds?

PEIS. Who then will keep the town's Pelargic wall<sup>d</sup>?

EPO. Our bird of Persian breed, who every where  
Is said to be Mars' fiercest progeny.

EU. O youngling Lord! how fit a god were he  
To dwell among the rocks!

PEIS.

[*To Euelpides.*] Come now, to the air

Go thou, and to the builders' minister,

Bring gravel to them; trip, and knead the mortar,

Carry the hod up, down the ladder slip,

<sup>b</sup> This pair, whose wealth is here said to be laid up in the air-built city, that is, nowhere, are described by the Scholiast, after Eupolis, as having been originally poor, and afterwards, upon a sudden accession of wealth, entirely dissolved in luxury. The plain of Phlegra, where the gods destroyed the rebel giants, denotes a place of the same kind; since that, and the events said to have taken place there, are merely the empty fables of poets. (Bergler.)

<sup>c</sup> See note on the Knights, v. 564.

<sup>d</sup> τῆς πολέως τὸ Πελαργικόν. Aristophanes here makes a facetious allusion to the name of stork (πελαργός.) The Scholiast informs us that there was, in the Acropolis at Athens, a wall named τὸ Πελαργικόν, and the Pelargi (or Pelasgi) were often called *Tyrreni*; as appears from a fragment of Callimachus, quoted by the Scholiast (283, Bentley)—

Τυρσηνῶν τείχισμα Πελαργικόν

So in v. 868; Σουνιέρακε (from Σούνιον, the promontory Sunium, and ἱέραξ, a kite) χαῖρ', ἄναξ Πελαργικέ, instead of Σουνιάρατε ἄναξ Πελασγικέ. (See the Scholiast.)

Establish guards, concealing still the fire, 920  
 Run with thy bells round<sup>e</sup>, and repose thee there.  
 Then send a herald to the gods above,  
 To men below another; and again,  
 One to myself.

EU. [*To the Epops.*] Remain thou here and mourn.

PEIS. Go [*to Euelpides*] whither I despatch thee, friend—for  
 nought

Of what I bid without thee will be done.  
 While I will sacrifice to the new gods,  
 And a priest to lead the sacred pomp.  
 Boy, boy, convey the basket and the bason!

CHO. Thy wish is mine—I praise thee and exhort 930  
 That supplications great and venerable  
 Should to the gods be made—and that a sheep  
 Be sacrific'd to pay the debt of thanks.  
 Now let the Pythian clamour reach the god,  
 And Chæris in the vocal concert join<sup>f</sup>.

## SCENE II.

PEISTHETÆRUS, EPOPS, PRIEST.

PEIS. Suspend your blowing—Hercules, what's this?  
 Many and strange things have I seen, by Jove;  
 But never saw I yet a muzzled crow.

EPO. Perform thine office, priest, and sacrifice  
 To the new gods.

PRI. I will do so, but where 940  
 Is he that bears the basket? Pray to Vesta  
 Bird deity; to the hearth guarding kite,  
 With all the Olympic gods and goddesses.

CHO. O deity of Sunium, hail, stork king!

PRI. And to the Pythian and the Delian swan,

<sup>e</sup> Κωδωνοφορῶν περίτρεχε· that is, for the sake of observing the state of the watch. The Scholiast considers this line a parody of the Palamedes of Euripides, acted not long before. Of this play we have but nine short fragments preserved, the sixth of which contains the single word *ῥικωδῶνισε*.

<sup>f</sup> According to the Scholiast he was one of two wretched harpers who were satirized by Pherecrates—(εν Ἀργοῖς)· “κιθαρωδὸς τις κάκιστος ἐγένετο Πεισίου Μέλῃς. μετὰ Μέλῃτα ἦν, ἔχ' ἀτρέμας, ἐγφῶδα Χαῖρις.” (See note on v. 1443.)

Latona, mother of Ortygian quails,  
And Dian Acalanthis.

PEIS. Now no more  
Celænis, but Diana Acalanthis<sup>g</sup>.

PRI. And to the chaffinch Bacchus;—the great sparrow,  
Mother of gods and men.

CHO. Queen Cybele,  
Sparrow and mother of Cleocritus, 950  
To Nephelococcygia's townsmen, they  
With those of Chios health and safety give.

PEIS. The Chians charm me, every where brought in.

PRI. And to the heroes, birds, and hero's sons,  
The purple water fowl and pelican;  
Shoveler, phlexis, heath bird, peacock, owl,  
Teal, elasas, and heron, ganet, black cap,  
And titmouse.

PEIS. Cease, a plague upon your bawling.  
Alas! to what a ministry, O wretch,  
Invitest thou the ospreys and the vultures? 960  
Seest thou not that one departing kite  
Could snatch all this away, depart from us,  
Thou and thy fillets, for this sacrifice  
I will perform alone.

PRI. Again must I  
Shout the divine and lustral melody,  
Calling upon the blest, or one alone  
If you shall have sufficient provender.  
For all the offerings we've at present got,  
Are nothing better than the bread and horns.

### SCENE III.

PEISTHETÆRUS, CHORUS, POET.

PEIS. To the wing'd gods let's sacrifice and pray. 970

POET. In the blest Nephelococcygia's praise,  
O muse, thy hymns' poetic tribute raise.

<sup>g</sup> According to the Scholiast, Diana was named Celænis, from having a waxen leg (*ἐκ τοῦ κηροῦ κόλον*) sacrificed to her by Agamemnon; and Acalanthis is one name of a dog (*παρὰ τὸ αἰκάλλειν*), from fawning upon those with whom he is acquainted. It is also the name of a bird.

PEIS. What have we here? tell me, who art thou?

POET. I

Am one, who sending forth the honied strain,  
As Homer sings, walk in the mûses' train.

PEIS. Wearest thou then, slave as thou art, thy hair?

POET. No; but we masters of poetic skill,  
As Homer sings, perform the muses' will.

PEIS. 'Tis not in vain thou hast a threadbare cloak;  
But com'st thou hither to be lost, O poet? 980

POET. Lays for your Nephelococcygia I  
Have been composing, many a cyclic ode  
Melodious, to be sung by virgin choirs,  
And in the manner of Simonides.

PEIS. Hast thou e'er made such poems? how long since?

POET. Long since, long since, I celebrate this city.

PEIS. Keep I not now her tenth day festival,  
The name imposing as it were a child?

POET. Swift is the muses' rumour—as the steed  
Who rushes on with lightning speed. 990  
But thou, O sire, founder of Ætna's line,  
Whose name is hymn'd in rites divine,  
Now let thy head, propitious god,  
Be shaken with approving nod,  
And make the chosen blessings mine.

PEIS. This pest will trouble us, unless we find  
Something that we may give, and chase him hence.  
Ho there, thou hast a lanthorn, cloak, and tunic;  
Disrobe, and give them to this sapient poet;  
Here take the coat—you seem to me all shivering.

POET. The muse benignantly inclined, 1001  
This proffer'd boon will take,  
Let Pindar's words upon thy mind  
A just impression make.

PEIS. The man will never take himself away.

POET. For wandering Strato takes his way  
Where the nomadic Scythians stray,  
No robe of woven texture gains,  
But an inglorious cloak without a coat obtains.—  
Attend to what I say. 1010

PEIS. I understand that to receive a tunic  
Is thy desire [*to the Poet*—disrobe, for 'tis our duty  
To aid the poet—take this and be off.

POET. I go—and as I'm going will recite  
These strains to celebrate the city's praise—  
O, seated on thy throne of gold,  
Extol the town that shakes with cold,  
For I have reach'd the snowy plains,  
Whose soil the plenteous seed retains—  
[La la la la la. *Exit.*

PEIS. By Jupiter, but thou hast now escap'd 1020  
The frigid plains, having receiv'd this tunic.  
I never had expected such a plague,  
That of our city he so soon should hear.  
Again the vessel take, and pace around.

#### SCENE IV.

PRIEST, PEISTHETÆRUS, CHORUS, SOOTHSAYER.

*Enter HERALD.*

HER. Auspicious omens wait upon our rites!

SOO. Begin not yet to sacrifice the goat.

PEIS. Who art thou?

SOO. Who? A soothsayer.

PEIS. Be hang'd.

SOO. O wretch, regard not lightly things divine—  
For there's an oracle of Bacis, speaking  
In terms direct to Nephelocoegyia. 1030

PEIS. Why then hast thou not told the prophecy  
Before I built this city?

SOO. Heaven forbade me.

PEIS. But nought impedes that we should hear the words.

SOO. "Yet when the wolves and hoary ravens dwell  
In the same place, 'twixt Sicyon and Corinth<sup>h</sup>."

PEIS. And what concern have I with the Corinthians?

SOO. Thus Bacis darkly indicates the air—

<sup>h</sup> That is, Orneæ. See the note on v. 419.



“ First to Pandora offer a white ram <sup>i</sup>,  
 And he who soonest shall my words interpret,  
 To him clean raiment and new sandals give.” 1040

PEIS. Are sandals mentioned in it?

Soo. Take the book—

“ A goblet give, with entrails fill his hand.”

PEIS. Is there the gift of entrails?

Soo. Take the book—

“ And if thou, youth divine, perform the task  
 Which I entrust to thee, thou shalt become  
 An eagle in the clouds; if not, thou wilt  
 Nor eagle be, nor wood-pecker, nor dove.”

PEIS. And is all this recorded?

Soo. Take the book.

PEIS. This oracle in nought resembles that  
 Which from Apollo I have noted down— 1050

“ When a vain-glorious man unsummon'd comes,  
 Disturbs the sacrifice, and for himself  
 Of entrails asks a share, give him some blows  
 Between the ribs.”

Soo. Methinks thou'rt trifling with me.

PEIS. Here, take the book; and spare thou not the eagle,  
 Soaring in clouds, whether it Lampou be,  
 Or the great Diopeithes <sup>k</sup>.”

Soo. Is this too  
 Recorded?

PEIS. Take the book—wilt not be off?

Soo. O wretched me!

PEIS. Will you not run away, 1060  
 And vent your prophecies in other parts?

[*Exit Soothsayer.*]

<sup>i</sup> By *Pandora* is meant the earth, which produces all things. Photius, in his Lexicon, says, Πανδωρία· ἡ γῆ.

<sup>k</sup> The former of these was a diviner, who was said, in a preceding passage of this comedy, to swear by the goose instead of Jupiter. Diopeithes is noted as a thief in the oracle cited by Cleon (Knights, 1981.), and as a madman in the Wasps (380.)

## SCENE V.

PEISTHETÆRUS, CHORUS, METON *the geometrician.*

MET. I'm come among you.

PEIS. Here's another plague.

And what would'st thou do? What is thy design—  
Thy counsel what? What buskin leads thy way?

MET. I wish to measure out for you the air,  
And part it into acres, like the earth<sup>1</sup>.

PEIS. Tell, by the gods, what man art thou?

MET. I? Meton—  
Known by all Greece, as well as at Colonus.

PEIS. Tell me, what hast thou here?

MET. Measures of air;  
For the whole air is chiefly oven shap'd,  
Then having plac'd above my crooked rule, 1070  
And fix'd the compasses—do'st understand?

PEIS. Not I.

MET. Then will I place my measure straight,  
That you may have a circle of four angles<sup>m</sup>,  
And in the midst a forum, with straight paths  
Bearing towards the centre, like the beams  
Which form the star which is orbicular<sup>n</sup>,  
Verge out on every side.

PEIS. This man's a Thales.  
Meton?

MET. What is't?

<sup>1</sup> διελεῖν τὴ κατὰ γῆρας. This is Dawes' excellent emendation of the common reading, κατ' ἀγνιάς. The Ravenna codex also gives κατὰ γῆρας.

<sup>m</sup> If these words are spoken seriously by Meton, we may conclude that the quadrature of the circle, the solution of which problem has vainly exercised the ingenuity of mathematicians in all ages, appears, as Kuster observes, to have been not unknown in the time of Aristophanes. But it is far more probable that it is merely a mock geometrical philosophy, introduced for the sake of exciting laughter.

<sup>n</sup> ——— ὥσπερ τὰστέρος,  
αὐ τοῦ κυκλοτεροῦς ὄντος.

The reading of Aldus and the old editions was, ὥσπερ δ' ἀστέρες, without any sense. The correct reading, τὰστέρος, by a not unusual crasis for τοῦ ἀστέρος, i. e. the sun; κατ' ἐξοχὴν (Pind. Ol. i. 9.), appears to have been first suggested by Brunck, and is followed by subsequent editors.

- PEIS. Dost know I am thy friend?  
Then be thou rul'd by me, and sneak away.
- MET. What danger is there?
- PEIS. As in Lacedæmon, 1080  
We have an alien act for foreigners,  
And certain blows are ripe throughout our city.
- MET. Are ye in factions then?
- PEIS. By Jove, not so.
- MET. How then?
- PEIS. With one accord we think it right  
To give a drubbing to all boasting fellows.
- MET. I must be off, by Jove.
- PEIS. But even so,  
I know not if you can escape in time,  
For they are now upon you.
- MET. Wretched me!
- PEIS. Said I not so? Wilt not be off, and take  
A better measure of thyself elsewhere? 1090

## SCENE VI.

PEISTHETÆRUS, CHORUS, OVERSEER.

- OV. Where are the strangers patrons?
- PEIS. Who is this,  
Sardanapalus °?
- OV. Hither am I come,

° It is not sufficiently evident why Sardanapalus is called an *overseer* or *inspector*, except that the latter comes upon the stage with a proud air and king-like habit, and with a book in his hand, containing the mandates of his superiors, which he is to follow in regulating the city of the birds. This is called (in v. 1095.) *the vile book of Teleas*, who was reckoned by Peisthetærus (168.) among the bird kings. He calls it *vile*, as obliging him to wander from home to the neglect of his more serious occupations. (Berg.) The Scholiast says that these *ἐπίσκοποι*, or overseers, were sent by the Athenians to inspect the affairs of the subject cities, and that the same officers were called by the Lacedæmonians *ἀρμυσταί*. Peisthetærus asks himself the question in a tone of displeasure at the imperious temper of the Athenians, in the appointment of those rigid overseers. The Decree-seller is introduced at v. 1110. with the same design of satirizing the litigious and plebiscita-loving disposition of that tyrannical people. (See the spirited chorus in the Knights, v. 1107, ὦ Δῆμ'ε, etc.)

An overseer elected by the bean,  
To Nephelococcygia.

PEIS. Overseer?  
And who hast sent thee hither?

Ov. This vile book  
Of Teleas.

PEIS. How?—will you then take your fee  
And unmolested go?

Ov. Yes, by the gods;  
I'd best have stay'd at home t' attend the council,  
For I've some business there for Pharnaces.

PEIS. Receive it and be off; this is your pay. [*beats him.*]

Ov. But what means this?

PEIS. A speech for Pharnaces.

Ov. I call you all to witness that I'm beaten, 1102  
Although appointed overseer.

PEIS. Wilt not  
Move hence, and bear off the judicial urns?

[*Exit OVERSEER, beaten by PEISTHETÆRUS.*]

Is it not monstrous they should send us now  
Inspectors to the city, ere the gods  
Have been by sacrifice propitiated?

## SCENE VII.

PRIEST, PEISTHETÆRUS, CHORUS, OVERSEER, LEGISLATOR.

LE. "Should any Nephelococcygian injure  
A citizen of Athens"—

PEIS. What is this  
Vile book again?

LE. A statute-monger I, 1110  
And hither come to vend new laws among you.

PEIS. What are they?

LE. "That the Nephelococcygians  
Use the same weights and measures and decrees  
As th' Olophyxians<sup>P</sup>."

<sup>P</sup> Olophyxus was a city of Thrace, near mount Athos; and there is in the name an allusion to the word *ὀλοφύρεσθαι*, to lament; as the Ototyrians in the next line

- PEIS. And thou soon will have  
Those of the Ototyxians.
- LE. What ail'st thou?
- PEIS. Wilt not take hence thy laws? To-day I'll show thee  
Some better statutes.
- OV. Peisthetærus I summon  
T'appear i' th' month Munichium on  
A charge of battery.
- PEIS. Is't so? wert still here?  
[*To the Overseer.*
- LE. "Should any one expel the magistrates, 1120  
And not receive them by the pillar's edict"—
- PEIS. Ah me, ill-fated! And wert thou still here?
- OV. I'll ruin thee, and write for damages  
Ten thousand drachmas!
- PEIS. And I'll soon disperse  
Thine urns abroad.
- OV. Remember, when one night  
Thou didst befoul the column.
- PEIS. Ha! one seize him.  
Wilt thou not stop?
- PR. Let us go quickly hence,  
And to the gods offer the goat within. [*Exeunt.*

## SCENE VIII.

## CHORUS.

- S.-C. To me, who all things view and sway,  
Mortals, your vows and homage pay. 1130  
O'er the whole earth I bend my eye,  
And guard her fruitful progeny.  
Slaying the universal race,  
Of beasts thro' that extended space,  
Who seated on the trees their fruit devour  
With greedy jaws, and every springing flower,  
Those which the garden's fragrant breath  
Taint with the hated gales of death;

allude to the verb *δοτοῦζειν*, from *δοτοί*, the voice of lamentation. (See *Æsch.* Agamem. 1083.) *τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου.*

All insect tribes that creep and sting,  
Perish beneath my deadly wing! 1140

CHO. On this day chiefly it has been decreed,  
Should any one of you destroy the Melian<sup>q</sup>  
Diagoras, that he receives a talent;  
Or should he one of the dead tyrants slay,  
Let him receive the same. We therefore wish  
To publish to you here this proclamation:—  
Should any slay Philocrates the Struthian<sup>r</sup>,  
He shall receive a talent. If he bring him  
Alive, he shall be recompens'd with four—  
For he collects and sells the chaffinches, 1150  
Seven for an obolus; then blowing out  
The thrushes, he exposes them for sale,  
Then stuffs the feathers in the blackbird's nose.  
And having in like manner seiz'd the pigeons,  
Holds them in durance, and obliges them  
To wheedle others bound into the net.  
This proclamation we desire to make:  
And whosoever of you feeds these birds  
Imprison'd in the coop, him we command  
To let them straight depart. If you obey not, 1160  
Caught by the birds, and in our prison bound,  
Ye shall become decoyers in your turn.

S.-C. 2. Blest tribe of birds! who ne'er enfold  
Our limbs in cloaks from winter's cold,  
Nor the warm rays of sultry heat,  
On us with distant radiance beat;  
When sinking on the leafy breast  
Of flower-enamel'd meads we rest,  
Where the cicala shouts her heavenly lay,  
Fir'd by the ardent sun's meridian ray. 1170

<sup>q</sup> That is, Diagoras of Melos, known by the surname of *the Atheist*, who profaned and derided the sacred rites practised at Athens; in consequence of which impiety this decree was issued, which is recited also by Lysias, in his oration against the impious Andocides, who was one of the mutilators of the statues of Mercury.

<sup>r</sup> τὸν Στρούθειον i. e. resembling a sparrow, as if named from a country, like the Melian. He was mentioned before, in v. 14., as belonging to the town of Ornea, because he gained his livelihood by selling birds.

To caves in winter I resort,  
 And with the mountain nymphs disport,  
 Cropping throughout the vernal hour  
 The pallid myrtle's virgin flower ;  
 And all the graces' cherish'd care,  
 Which blooms within the gay parterre.

CHO. We to our judges would address a word  
 Concerning victory ; and say what blessings  
 We will confer on them, if they adjudge  
 The prize to us, so that they shall receive 1180  
 Presents superior far to Alexander's<sup>s</sup>.  
 For first, what every judge desires the most,  
 The lauriotic owls shall ne'er desert you<sup>t</sup> ;  
 But they shall dwell within, and in your purses  
 Hatch their young brood, excluding the small coins,  
 Besides as if in temples shall ye dwell,  
 For we will roof your houses to the eagle ;  
 And if you would snatch anything away,  
 Having obtain'd some trifling magistracy  
 Into your hands we'll give a sharp small hawk. 1190  
 Should you sup anywhere, we'll send you crops.  
 And if to us you do not grant the prize,  
 Circles of brass, like statues, frame to wear ;  
 For whosoe'er of you has not his moon,  
 When you are drest in a white robe, then chiefly  
 Befouling birds shall work thy punishment.

### ACT III. SCENE I.

PEISTHETÆRUS, MESSENGER, CHORUS.

PEIS. Auspicious is our sacrifice, O birds :  
 But from the walls comes there no messenger,

<sup>s</sup> That is, the gifts presented by Venus to Paris, in recompense of his favourable judgment.

<sup>t</sup> That is, the coins, and particularly the tetradrachms, which were coined from silver dug out of the metallic mines in the Laurian mount, named from a village in Attica, which abounded in that metal, but were exhausted after the Peloponnesian war. (See Thucyd. ii. 55.) The didrachm was stamped with the figure of an owl according to the Scholiast, who says that Aristophanes in this passage aims a sly blow at the avarice of his countrymen.



Of whom we may inquire how things are there?  
 But some one hither runs like him who breathes 1200  
 Alphéan toil.

M. 1. Where is he? where is he?  
 Where is the archon Peisthetærus?

PEIS. Here.

M. 1. Thy wall is built completely.

PEIS. Thou say'st well.

M. 1. A work most beauteous and magnificent  
 Such that Proxenides, the braggadocio  
 Might with Theagenes' opposing cars,  
 Whose steeds in size equal the wooden horse,  
 Drive o'er its breadth of walls.

PEIS. O Hercules!

M. 1. In length, for that too I myself have measur'd,  
 'Tis hundred ell'd.

PEIS. O Neptune, what a size! 1210  
 And who are they that built it of such bulk?

M. 1. The birds, no other; no Egyptian bricklayer—  
 No stone-mason—no architect was present;  
 But they with their own hands—'twas marvellous.  
 From Libya came near thirty-thousand cranes,  
 Who erst had swallow'd the foundation stones,  
 And these the saw-birds polish'd with their bills.  
 The storks, another myriad, bare the bricks,  
 While sea-larks, and the other river birds,  
 Brought water from below into the air. 1220

PEIS. And who convey'd the mortar to them?

M. 1. Herons,  
 With hods.

PEIS. But how set they the mortar in?

M. 1. This too, good sir, was manag'd cleverly;  
 For by their feet the geese with understrokes  
 As 'twere with shovels, threw it in the hods.

PEIS. Then what is there that feet cannot effect?

M. 1. And ducks, by Jupiter, with aprons girt,  
 Carried the bricks; while swallows after flew,  
 Bearing the trowel up like serving lads  
 The mortar in their mouths.

PEIS. Then to what end 1230  
Should any one hir'd labourers employ?  
But let me see—the wood-work of the walls,  
Who wrought at that?

M. 1. Most skilful carpenters  
Were pelicans, who with their ax-like beaks  
Hew'd out the doors—and while they plied the axe,  
A noise arose as in a naval dock;  
And now all these are fortified with gates,  
Close bolted and preserv'd on every side;  
They go the rounds and bear the warning bell<sup>t</sup>,  
While guards and beacon watches on all sides 1240  
Are stationed in the towers; but I will run  
And bathe myself—perform thou all the rest. [*Exit.*]

CHO. What thus affects thee? Canst thou be surpris'd  
That in so short a time the wall is built?

PEIS. Yes, by the gods, I am, and with just cause;  
For truly like a fable it appears.  
But hither from the guards a messenger  
Comes running unto us with looks of war.

## SCENE II.

PEISTHETÆRUS, CHORUS, SECOND MESSENGER.

M. 2. Ah! ah! alas! alas!

PEIS. What is the matter?

M. 2. We have receiv'd a dreadful injury; 1250  
For some one of Jove's family of gods  
Hath through our gates escap'd down to the air,  
Eluding our day-watch, the jaekdaw's eye.

PEIS. O dreadful, wicked deed!—which of the gods?

M. 2. We know not that, but know that he had wings.

PEIS. Should we not then send scouts straight after him?

M. 2. But thirty thousand hawks we have despatch'd,  
Equestrian archers. Every one departs  
With crooked beak—the screechowl, buzzard, vulture,  
Night-hawk, and eagle; with their winged flight, 1260  
And noise of the sought god, the air is mov'd;

<sup>t</sup> See Thucydides, lib. iv. cap. cxxxv.

Nor is he far off—but already here.

PEIS. Must we not then make ready slings and bows?  
All hither haste to help—shoot, strike—and some one  
Give me a sling.

CHOR. War, war unspeakable,  
Is wag'd between the gods and me. But ye  
Guard every one the cloud-envelop'd air,  
Begot by Erebus, lest any god  
This way pass through; for sound of wings is heard,  
Some god revolving in his course aloft. 1270

### SCENE III.

*Enter IRIS, flying.*

PEIS.<sup>v</sup> Ho, whither, whither, whither fliest thou?  
Be quiet—stay there still—arrest thy course.  
Who art thou? whence? 'tis fitting thou declare.

IRIS. I'm from th' Olympic gods.

PEIS. And what's thy name?  
Vessel, or helm?

IRIS. Swift Iris.

PEIS. Paralus,  
Or Salaminian vessel<sup>u</sup>?

IRIS. What is this?

PEIS. Will not some buzzard fly and seize him?

IRIS. Me?  
Seize me? what mischief's this?

PEIS. Long wilt thou mourn.

IRIS. This is in truth an insolent affair.

PEIS. Through what gates enter'dst thou within the wall,  
O most detested wretch?

IRIS. By Jove, I know not. 1281

PEIS. Hear you her, how she mocks us? didst thou go  
To th' captain's guard of jackdaws? dost not speak?  
Hast thou the signet from the storks?

<sup>u</sup> See the note on v. 150. The French translator renders the line "Comment le nommes-tu?—Galère ou Gondole?" and adds in a note, "C'étaient des sobriquets des femmes publiques."

- IRIS. What, plague?
- PEIS. Didst thou not get it?
- IRIS. Art thou sound of mind?
- PEIS. Has then no present ruler of the birds  
The pass-word given thee?
- IRIS. By Jove, wretch, none.
- PEIS. And hast thou dar'd in silence thus to fly  
Through a strange city and the realm of Chaos?
- IRIS. And by what other road should the gods fly? 1290
- PEIS. By Jupiter, I know not—yet this way  
Thou hast no right to travel—know'st thou this,  
That of all Irises that ever were  
Thou would'st most justly be condemned to die,  
Being taken thus, if thou hadst thy desert.
- IRIS. But I'm immortal.
- PEIS. Yet thou shouldest have died.  
For as I think most grievous were our state,  
If we should rule o'er others, but ye gods  
Live in unpunish'd license, knowing not  
That you in turn must listen to your betters. 1300  
But tell me, whither steerest with thy wing?
- IRIS. I? from the Sire to men I'm flying down,  
To give them charge that to the Olympic gods  
They slay upon the altars sheep and oxen,  
And with the victims' fat perfume the streets.
- PEIS. What say'st thou? to which gods?
- IRIS. To which? to us,  
The deities in heaven.
- PEIS. Are ye then gods?
- IRIS. Yes—for what other god is there beside?
- PEIS. The birds to men are now divinities,  
To whom they ought to sacrifice, but not, 1310  
By Jupiter, to Jove.
- IRIS. O fool, fool—move not  
The heavy anger of the gods, lest justice  
From its foundations thy whole race o'erturn<sup>x</sup>

<sup>x</sup> This line, according to the Scholiast, is from Sophocles (Frag. 88. ap. Brunck.)

χρυσῇ μακέλλῃ Ζηνὸς ἐξαναστραφῆ'

The Licymnian strokes mentioned in v. 1315, refer, as the Scholiast affirms, to the

With Jove's broad spade—while smouldering flame  
consume

Your house and body with Licymnian strokes.

PEIS. Hear thou, desist from thy big-swelling words,  
Be silent—let me know if by this speech  
Some Lydian thou, or Phrygian think'st to scare?  
And know'st thou, that if Jove should grieve me fur-  
ther,

His and Amphion's palaces will I 1320  
Burn with the aid of eagles bearing fire,  
And send against him purple water-fowls,  
Toward heaven, in leopard-skins enveloped, more  
In number than six hundred?—formerly  
One sole Porphyryion troubled him; but if  
Thou still art bent to grieve me, thy first maid  
Will I so humble, that all men shall wonder  
What triple strength in an old man resides.

IRIS. Wretch, may'st thou burst with this verbosity!

PEIS. Will you not move off straight one way or other? 1330

IRIS. Unless my father stop your insolence—

PEIS. Ah! wretched me! will you not fly away,  
And burn some of the juniors with desire?

CHO. We interdict the Jove-descending gods  
From passing any longer through our city;  
And that no mortal thro' the sacred floor  
Where victims bleed, should any longer send  
This way a smoky odour to the gods.

PEIS. 'Tis strange that he who to the mortals went  
As deputy, should not come back again. 1340

stroke of lightning by which some character in the Licymnius of Euripides is destroyed. Others imagine it to be a mere proverbial expression. M. Poinsinet de Sivry makes the most of the caution given by Iris to Peisthetærus, "Prends garde que la justice vengeresse, armant son bras de la lourde coignée du grand Jupiter, n'écrase toute la race, et que la vapeur du tonnerre, ne te réduise en cendres, toi et toute ta famille."

## SCENE IV.

PEISTHETÆRUS, CHORUS, *a* HERALD *or* DEPUTY.

HER. O Peisthetærus, O thou blest, O wisest,  
O most illustrious, O most sapient, O  
Most clever, O thrice blest, O order silence.

PEIS. What say'st thou?

HER. For thy wisdom all the people  
Honour and crown thee with this golden wreath.

PEIS. I take it—Why thus honour me the people?

HER. O thou who hast a most illustrious city  
Founded i' th' air, thou know'st not how much honour  
Men bear thee, nor how many lovers thou  
Possessest in this country: for before 1350  
This town thou foundedst, all men were possess'd  
With the Laconomania, let the hair  
Neglected grow, starv'd, went in sordid gear,  
Ap'd Socrates, and bore the Spartan staff;  
But now they've turn'd from this to the bird mania,  
In all things pleas'd to mock the winged race.  
And first they all straight take their morning flight  
Like us, from nest to pasture—to the books  
They then betake themselves, and are regal'd  
With popular decrees; to such a pitch 1360  
Is this bird-mania grown, that not a few  
Have got the names of birds impos'd on them:  
A partridge is one halting vintner nam'd,  
And swallow is Menippus' appellation,  
Opuntius hight the raven with one eye,  
Philocles is the lark, Theagenes  
The Brigander, Lycurgus is the stork,  
Bat Chærephon, and pie the Syracusan.  
Midias is there denominated quail,  
For he this bird resembles, with its head 1370  
Struck by a game-cock—all for love of birds  
Are singing songs, wherein a swallow's mention'd  
A widgeon, goose, or dove, wings, or some part,  
However small, of plumage is contain'd.

But one thing tell I thee—hither will come  
 More than a myriad wanting wings and habits  
 Of crooked talon'd fowl, so that you must  
 Somewhere get pennons for these colonists.

PEIS. By Jove, then we've no business to stand here,  
 But go thou and as soon as possible 1380  
 The baskets all and hampers fill with wings;  
 Let Manes bring me out the wings, and I'll  
 Be ready to receive them as they come.

CHO. One soon might call this city populous.

PEIS. If fortune but assist.

CHO. My city's love  
 Possesses me.

PEIS. I charge you bring them quickly.

CHO. For is there aught of good and fair  
 That tempts not man to sojourn there?  
 Wisdom, desire, ambrosial grace,  
 And lovely quiet's placid face. 1390

PEIS. How sluggishly you work! wilt not be quicker?

CHO. Let some one quickly bring a basket full  
 Of wings—thou hasten him, and beat him thus,  
 For he is quite as slow as any ass.

PEIS. Yes, Manes is a sluggish animal.

CHO. These wings thou first in order place,  
 As well of the prophetic race,  
 Or those that chant the vocal lay,  
 Or on the waves of ocean play,  
 Examine with attentive care 1400  
 That each his fitting plumes may bear.

PEIS. By the brown owls I will no longer spare thee,  
 Whom I behold thus slow and lubbering. [*beats Manes.*]

## SCENE V.

PEISTHETÆRUS, CHORUS, and a PARRICIDE.

PAR. O could I soar with eagle flight<sup>y</sup>

<sup>y</sup> This poetical aspiration of the young man, "*ennuyé de ce que son père vit trop long temps*" (Fr. Trans.) is, according to the Scholiast, from the Œnomaus of So-



Above the azure ocean's height  
That heaves with his unfruitful might!

PEIS. Ours seems to 've been no lying messenger,  
For some one comes who sings of eagles.

PAR. Ah;  
Nothing is sweeter than the power to fly—  
I ardently desire the life of birds; 1410  
I rave to be a partner of your flight,  
And fain would live according to your laws?

PEIS. What laws? for numerous are the birds' decrees.

PAR. All, but that chiefly which declares it right  
For birds to suffocate and bite their fathers.

PEIS. Yes—and, by Jove, we think him very manly,  
Who being still a youth shall strike his father.

PAR. On this account I've hither emigrated,  
Willing to hang my sire, and to possess  
All his effects.

PEIS. But 'tis an ancient law 1420  
Among the birds, on the storks' tables writ<sup>2</sup>,  
Soon as the father stork hath nourish'd all  
His brood, and made them fit for flight, in turn  
The younglings should support their aged sire.

PAR. By Jove, I have come hither to good purpose,  
At least if I must feed my father too.

PEIS. 'Tis nothing—for since thou art come, my friend,  
With good intentions, like an orphan bird,  
I'll cover thee with feathers—but to thee,  
O youth, I will suggest no ill advice, 1430  
But such as when a boy myself was taught:  
Do thou not beat thy sire—but having taken  
This feather, and in t'other hand this spur,  
Imagining thou wearest a cock's crest,

phocles, and intended as a ridicule upon the dithyrambic and tragic poets, who are often expressing their desire to have wings (see Eurip. Hippæ. 732. Dind.). Brunck also compares Sophocles (Æd. Col. 1081.)—*εἴην ὄθι δαίμων*.

<sup>2</sup> *ἐν ταῖς τῶν πελαργῶν κύρβεισιν*. *κύρβεις*, as Dindorf remarks, properly denote triangular columns, or tables on which sacred laws were prescribed, and *ἄζονες* were those of a square form, containing the civil regulations. But in process of time these words came to be used promiscuously (see the *Clouds*, 447.)

Watch, fight, upon thy prey subsist thyself;  
 Permit thy sire to live—but since thou art  
 Of warlike mood, fly hence away to Thrace,  
 And combat there.

PAR. By Bacchus, thou speak'st well,  
 At least I think so, and I will obey thee.

PEIS. Then wilt thou show thy sense, by Jupiter. 1440

## SCENE VI.

PEISTHETÆRUS, CHORUS, CINESIAS.

CIN. On airy wings I take my flight, .  
 Ascending to Olympus' height;  
 Now on this strain I'm borne away,  
 And now upon that lyric lay.

PEIS. This business needs the burden of your wings.

CIN. With fearless mind I change my aim,  
 And indefatigable frame.

PEIS. Hail to Cinesias of the linden-tree<sup>a</sup>  
 Why hither move in circles thy lame foot?

CIN. Fain would I be a nightingale, 1450  
 Singing with shrill-tun'd voice my tale.

PEIS. Cease from thy strains, but tell me what thou say'st.

CIN. Supplied by thee with wings I wish to soar,  
 And high above the snow-emitting clouds  
 Whirling in air, new forms would I assume.

PEIS. Can any one then forms from clouds receive?

CIN. 'Tis from this point our art suspended lies:  
 Since the clear forms of dithyrambic verse  
 Are airy, dark, and bright as azure skies,  
 And mov'd on wings; soon shalt thou hear and know it.

PEIS. Not I indeed.

CIN. Yes thou, by Hercules, 1461

<sup>a</sup> It appears from Athenæus (B. xii.) that Cinesias was of so very spare a person, as to be under the necessity of applying to his breast boards of the teil or linden, lest from excessive height and tenuity his body should become bent. He was a Theban, son of the harper Meles, a dithyrambic poet. The obscure and cloudy character of this species of composition is well expressed in the speech of Cinesias beginning ὑπὸ σου περρωθεῖς.

For all the air I travel through,  
 And phantoms of th' ethereal race  
 Of birds with outstretch'd necks I view,—

PEIS. Foh.

CIN. May I move with equal pace  
 To the tempestuous blasts that sweep  
 The briny surface of the deep;—

PEIS. By Jupiter, I'll stop these blasts of thine.

CIN. Now verging on the southern way,  
 Now to the realms of Boreas stray, 1470  
 Cutting with frame corporeal near  
 The boundless ether's furrow'd sphere.

[PEISTHETÆRUS *beats him.*

Graceful and clever tricks, old man, are thine.

PEIS. Art thou not pleas'd then to be whirl'd on wings?

CIN. Is't thus you beat a dithyrambic poet  
 Who am contended for by all the tribes?

PEIS. Wilt thou then stay here with us, and instruct  
 A choral flight for Leotrophides<sup>b</sup>  
 Of the Cecropian tribe?

CIN. Tis plain thou mock'st me,  
 But know that I will never cease before 1480  
 The air in winged state I have run o'er. [*Exit.*

## SCENE VII.

PEISTHETÆRUS, CHORUS, and an INFORMER.

INF. What birds are these with nought but varied plumes,  
 Thou painted swallow with extended wings?

PEIS. No trifling evil this which has sprung up.  
 But hither some one humming comes again.

INF. Again thou varied bird with stretch'd-out plumes.

PEIS. He seems to me this scolian to direct  
 Towards my garment, and to stand in need  
 Of swallows not a few.

<sup>b</sup> He was a dithyrambic poet of the tribe Cecropis, and a teacher of cyclic chorusses; his extreme slenderness of form rendered him, as well as Cinesias, a mark of derision to the comic writers of his time. The Scholiast quotes some satirical lines against him from Theopompus (*ἐν ταῖς Καπηλίαις*), and Hermippus (*ἐν Κέρκοψιν*.)

- INF. Who is't that decks  
With wings the comers hither?
- PEIS. He is here— 1490  
But you must tell me what you stand in need of.
- INF. Wings, wings I need—ask not a second time.
- PEIS. Then to Pellene think'st thou straight to fly<sup>c</sup>?
- INF. Not so, by Jove—I am an island bailiff<sup>d</sup>,  
And an informer—
- PEIS. Blessed in thy trade!
- INF. And process hunter, therefore want I wings  
To make a circuit of the isles and summon  
Th' accus'd to justice.
- PEIS. Canst thou better cite them  
Caparison'd with wings?
- INF. Not so, by Jove;  
But that the robbers may annoy me less, 1500  
Hither once more I with the cranes return  
With many a suit gulp'd down instead of ballast.
- PEIS. Is this thy occupation? let me know—  
Young as thou art, dost thou the trade pursue  
Of vexing strangers by thine informations?
- INF. What should I do? I know not how to dig.
- PEIS. But there are other honest arts, in truth,  
By which a man of thy years may subsist,  
Rather than screw together litigations.
- INF. O friend, advise me not, but give me wings. 1510
- PEIS. Now while I speak I furnish thee with plumes.
- INF. And how then canst thou plume a man with words?
- PEIS. All are by language wing'd.
- INF. All?
- PEIS. Hast thou not  
Heard how the fathers in the barbers' shops  
Thus to the youths are wont to speak, "My son  
Is by the lessons of Diitriphes,

<sup>c</sup> Because in that city robes were woven of excellent wool, as a reward to the successful athlete in the games of Juno, or rather Mercury. (Compare Pindar, Ol. ix. 146. where they are mentioned as antidotes to the chilling airs.)

<sup>d</sup> κλητήρ νησιωτικός. An officer whose duty it was to summon the inhabitants of the subject islands to the Athenian courts.

All on the wing to drive his chariot."  
And how another says that he is wing'd,  
Soaring aloft in mind to tragedy.

INF. Then are they wing'd by words?

PEIS. They are I say;  
For both the mind by words is elevated, 1521  
And man exalted; thus I also wish  
With honest speech, as with new plumage cloth'd  
To lawful deeds to turn thee.

INF. But I don't wish.

PEIS. What wilt thou do then?

INF. I'll not shame my kind,  
'Tis my paternal life to play th' informer;  
But furnish me with light and rapid plumes,  
Of hawk, or brown owl, so that having summon'd  
The strangers and accus'd them here, I may  
Fly thither back again.

PEIS. I understand. 1530  
Thou sayest that the foreigner should pay  
A fine to justice, ere he can come hither.

INF. Thou apprehendest rightly.

PEIS. And he then  
Sails hither, while thou fliest back again.  
That thou may'st seize his goods.

INF. Thou hast it all.  
I must in nothing differ from a top.

PEIS. I understand your top—and I, by Jove,  
Have these most beauteous Corcyrean wings<sup>e</sup>. [*beats him*.

INF. Ah, wretched me, thou hast a whip.

PEIS. I've wings,  
With which to-day I'll whirl you like a top. 1540

INF. Ah me, unhappy!

<sup>e</sup> Here Peisthetærus shows the sycophant a whip of a magnitude equal to those public instruments of castigation which were made at Corcyra, for the purpose of repressing the rebellious disposition of its inhabitants; as the Romans suspended the whip from the balustrade of their staircases, as an object of terror to the loitering domestic slaves\*. Hence, as the Scholiast says, the phrase *Κερκυραία μάστιξ* passed into a proverb.

\* (See Hor. Ep. ii. 2. 14.)

PEIS.

Wilt not wing thee hence?

Wilt thou not straight decamp, O most abandon'd?

Soon shalt thou see the bitter fruit of craft

Perverting right—let us take wing and go. [*Exeunt.*]

CHORUS *relates the wonders presented to a bird's eye view  
of the earth.*

Full many an object strange and new,

Have we beheld as on we flew;

For growing in some foreign part

There is a tree devoid of heart,

Cleonymus, for nothing good,

But a huge mass of sluggish wood<sup>f</sup>; 1550

In vernal hour its branches rise,

And shed around their calumnies.

Again in wintry storms it yields

Instead of leaves a crop of shields.

There is a certain country plac'd

At distance on the darksome waste,

Mortals with heroes there agree

Till eve in festal revelry;

'Twere then no longer safe to meet, 1560

Should any mortal chance to greet

Orestes of heroic might<sup>g</sup>,

His noblest parts all stript and wounded rue the fight.

<sup>f</sup> This and the following lines contain a truly comic picture of the general whose cowardice, which tempted him to cast away his shield, is so often alluded to by our poet. (See N. 352; E. 1152.) M. Boivin is exceedingly paraphrastic in his version of this passage, and omits the name of Cleonymus—

Un arbre grand, sec, et débile,

Cet arbre, d'ailleurs inutile,

Tremblant au moindre vent, tremblant au moindre bruit,

Des le printemps porte son fruit,

On nomme ce fruit calomnies.

Et lorsque des forêts ternies

Abandonnent aux aquilons

Leurs feuilles seches et flétries,

De boucliers épars il couvre les sillons.

<sup>g</sup> Dindorf very probably imagines that some event is here alluded to which had taken place not long before the acting of this comedy. Orestes, who appears to





PEIS.

I'm all attention, speak.

PRO. Jove's ruin'd.

PEIS.

Eh! how long has he been ruined?

PRO. Since you began to colonise the air.

For no man any longer to the gods

Offers up sacrifice, nor fat of thighs

Has to our sphere ascended from that time;

But as at Ceres' festivals we fast

For lack of victims, while the barbarous gods

Like starv'd Illyrians, gnash their teeth, and say

'They from above will war with Jupiter,

1590

Unless he will at once unclothe the ports,

'That the carv'd entrails may be introduc'd.

PEIS. Are there then others, barbarous gods, above you?

PRO. Are they not barbarous, whence a patron's found

For Execestides<sup>1</sup>?

PEIS.

And what's the name

Of these barbarian gods?

PRO.

What is't? Triballi.

PEIS. I understand—thence comes your tribulation<sup>k</sup>.

PRO. Just so—but one thing I assure you of;

Hither will come ambassadors for peace

From Jove and the Triballi who 're above.

1600

But you no treaty make, till Jupiter

Restore the sceptre to the birds again,

And give thee Basilea for thy wife<sup>l</sup>.

<sup>1</sup> There is, I think, little doubt that the true reading here is that of the Ravenna MS. *πατρός 'Εξηκεστίδης*, and not the common *'Εξηκεστίδης*. Brunck, in a long and erudite note, defends the dative case, and mentions the Athenian law, which directed that in all enquiries respecting the birth and life of the magistrates, the first question should be, whether Apollo and Jupiter the Defender, were his patrons?

<sup>k</sup> *τοῦ πιτριβείης*. This, as the Scholiast observes, is a play upon the name *Triballi*—certain barbarous gods dwelling in Moesia; and mentioned by Thucydides, in his curious description of Thrace (b. ii. cap. xcvii.)

<sup>l</sup> *τὴν Βασίλειαν* a proper name—so the French translator, “Une déesse, nommée souveraineté.” Perhaps our poet alludes to Euripides (*Phœn.* 515.), where Eteocles, expressing his attachment to regal sway, declares himself ready to ascend to the stars or dive beneath the earth—

*Τὴν θεῶν μέγιστην ὥστ' ἔχειν Τυραννίδα.*

We learn from Diodorus Siculus that Basilea was said to be the daughter of Saturn and Titæa, l. iii. s. 57. (See below, vv. 1802. 1827.)

PEIS. Who's Basilea?

PRO. A most lovely girl,  
That ministers the thunderbolt of Jove,  
And everything besides, good counsel, law,  
Temperance, the naval docks, and calumny,  
The Delphic treasurer, and judges' fee.

PEIS. She manages then all affairs for him.

PRO. 'Tis so; and if you only get her from him, 1610  
All then is yours; I therefore have come hither,  
For I am always well-dispos'd to men.

PEIS. Thro' thee alone of all the gods we cook  
Our victuals on the coals<sup>m</sup>.

PRO. Full well thou know'st  
That all the gods I hold in detestation.

PEIS. By Jove, thou always hast been a god hater.

PRO. A very Timon. But I must run back.  
Give me th' umbrella—that if Jove from heav'n  
Should spy me, I may seem to follow in  
The basket bearer's train.

PEIS. Bear off' this seat too.

CHORUS *continues to recount the wonders seen in voyaging.*

Near to that race whose feet are made 1621  
Their prostrate body to o'ershade<sup>n</sup>,  
There is a lake by whose dull wave  
Departed spirits from the grave  
Are led in melancholy bands  
By Socrates' unwashen hands.  
Thither Pisander bent his way,  
The soul entreating to survey,  
Which left him still endued with life,  
Then seiz'd the sacrificial knife,

<sup>m</sup> This ludicrously-serious mention of one of the slightest uses to which the fire stolen by Prometheus from heaven could be applied, is, as Reiske observes, of a highly comic character; and reminds the reader of the sublime accusation brought against that hater of the gods by Strength and Force. (See the opening of the Prometheus Vincetus of Æschylus.)

<sup>n</sup> These strange people are said by Photius to be a Libyan nation, mentioned by Ctesias in his Periplus of Asia, as having their feet very broad like those of a goose, and in the hot weather falling supine and raising their legs to shade themselves with their feet—whence the name Σκιάποδες.

And thwart the victim camel laid 1630  
 As 'twere a lamb its trenchant blade ;  
 Then like Ulysses backward stray'd,  
 To whom ascended from below  
 Seeking the camel's throat, the bat-eyed Chærepho°.

## ACT V. SCENE I.

NEPTUNE, HERCULES, and one of the TRIBALLIC DEITIES.

NEP. Thou seest this town of Nephelococcygia,  
 Whither upon this embassy we're bound.  
 Holla, what doest thou ? putting on thy robe  
*[to the Triballi.]*  
 O'er the left shoulder ?—wilt thou not again  
 Remove it to the right ? O wretch, art thou  
 Such as Læspodias<sup>p</sup> ? O democracy, 1640  
 To what point hast thou brought us, if the gods  
 Have voted in a fellow such as this ?

TRI. Wilt thou be quiet ?

NEP. Hang thee ! I ne'er saw  
 So barbarous a god as thee before.  
 Come on then Hercules, what shall we do ?

HER. You've heard my sentiments before, that I  
 Would suffocate the man, whoc'er he be,  
 That hath wall'd out the gods ?

NEP. But we, O friend,  
 Are chosen as ambassadors for peace.

HER. Then doubly I'm dispos'd to suffocate him. 1650

*Enter PEISTHETÆRUS.*

PEIS. Give me the cheese-knife—bring the gum benzoin.  
 Let some one bring the cheese—stir up the coals.

° Aristophanes feigns that he was ascended from the dead, on account of his pale and lean condition. He is mentioned in several other passages of these comedies ; (see particularly the Wasps, 1412.) Wiland very probably conjectures that this whole choral song alludes to some remarkable event unknown to us.

<sup>p</sup> He is mentioned by the Scholiast with Damasias from Eupolis (*ἐν Δήμοις*) as being left-handed and diseased in the feet. There was a brave Athenian general of that name mentioned by Thucydides (b. vi. cv. and viii. 86.)

HER. We gods are come to bid a mortal hail.

PEIS. But I scrape the spice.

HER. What kind of meat is this?

PEIS. Against the commonalty of the birds;

Fowls revolting have been doom'd to die.

HER. And so do you scrape spice upon these first?

PEIS. O Hercules, all hail!—what is th' affair?

HER. We from the gods ambasasdors have come,

To treat on composition of the war.

1660

DOM. There is no oil left in the flask.

PEIS. And yet

The little things must be well basted.

HER. We,

By going to war, are nothing profited;

And ye, who toward us gods are well inclin'd,

Might have rain-water always in your dikes,

And still pass halcyon days. On all these matters

We come empower'd to treat.

PEIS. But ne'er before

Have we begun to war 'gainst you, and now,

If justly ye desire to act at last,

Should it seem right, we will make treaties with you.

Now this is just—that Jupiter restore

1671

The seepetre to us birds—then we consent

To reconciliation—whereupon

Th' ambassadors to dinner I invite.

HER. For me this is enough, and I vote for it.

NEP. O wretch! thou art a fool, and gluttonous.

Wilt thou deprive thy father of his sway?

PEIS. Is't so? will not ye gods have greater power,

If birds should rule below? for mortals now,

Beneath the clouds conceal'd and stooping, swear 1680

Falsely by you; but if ye have the birds

For your allies, when one shall swear

By Jove and by the crow, the bird approaching

In secret flight, will beat the perjurd man,

And cut his eye out.

NEP. Thou say'st well, by Neptune.

HER. I think so too.

PEIS.

And what say'st thou?

TRI.

Nabaisatreu.

PEIS.

See'st thou—he too approves it—hear ye now  
 Another thing, how much good we will do you,  
 If any man has vow'd to offer up  
 To any god a sacrifice; and then  
 Says craftily, “The gods are placable<sup>9</sup>.”  
 That which his avarice withholds, will we  
 Require him to discharge.

1690

NEP.

Let me know how.

PEIS.

When this man chances to be counting o'er  
 His money, or sits bathing, suddenly  
 The kite with downward swoop shall snatch away  
 And bring the price of two sheep to the god.

HER.

Again I give my suffrage to restore  
 To these the sceptre.

NEP.

Now Triballus ask.

HER.

Triballus, what think you of being curs'd? 1700

TRI.

Saunaca bactaxicausa<sup>r</sup>.

HER.

He affirms

That what you say is altogether right.

NEP.

If such be your opinion, I agree.

HER.

[to Peisth.] Hear you, we are agreed about the sceptre.

PEIS.

And now, by Jove, there is another thing,  
 Which I have just remember'd—as for Juno,  
 I give her up to Jupiter, and claim  
 The damsel Basilea for my wife.

NEP.

Thou hast no mind to peace; let's home again.

PEIS.

'Tis small concern of mine—look, see thou make 1710  
 A savoury sauce for me.

HER.

O Neptune, good friend,

Whither art off too? For one woman's sake  
 Shall we in war engage?

<sup>9</sup> *μενετοὶ θεοί*—*μενετός* est ὁ ἐννέμενος μένειν qui expectare potest. (Dindorf.) Reiske observes on this passage, “leg. μένερ’ (id est, μένετε) οἱ θεοί, expectate adhuc parumper.”

<sup>r</sup> The Venetian codex here reads *δαύνακα* instead of *σαύνακα* but it is of no consequence which reading we adopt, as these are words without signification, formed to express a barbarous sound, like *ναβαισατρῆν* (v. 1686.)

NEP. What should we do then?

HER. What do? why let's agree.

NEP. How, wretched one;  
Know'st not that thou wert sadly gull'd just now?  
Thou injurest thyself—for should Jove die,  
After he's given up the sway to these,  
Thou'lt be in penury; for all the wealth  
That Jove shall die possess'd of, comes to thee.

PEIS. Alas! thou wretch, how craftily he cheats thee! 1720  
Come here aside, that I may tell thee something.  
Thy uncle puts a trick on thee, thou simpleton.  
Thou hast no share in the paternal goods,  
According to the laws, for thou'rt a bastard,  
And not legitimate.

HER. A bastard, I?  
What's that thou say'st?

PEIS. Yes thou, by Jupiter;  
At least as thou art from a foreign woman—  
For how canst thou imagine that Minerva,  
Being a daughter, could have been the heiress,  
Had there been lawful brothers?

HER. But suppose 1730  
My father at his death should leave me that  
Which to a bastard may by law be left.

PEIS. The law permits him not—for Neptune here  
The very first, who now prevails on thee,  
Will claim thy father's wealth upon the plea  
That he's a brother born of lawful bed.  
I'll now rehearse the law of Solon to thee:  
"No bastard hath a right as next of kin,  
If there be lawful children; but in case  
There be not any children lawful born 1740  
The next of kin doth share the inheritance."

HER. Have I no share then in my father's goods?

PEIS. Not you, by Jove—but tell me has thy sire  
Enroll'd thee in the tribesmen's register?

HER. Not me indeed—at which long since I've wonder'd.

PEIS. Why gapest thou thus upwards, looking daggers?  
If thou art on our side I will appoint thee

Monarch, and nourish thee with milk of fowls.

HER. Long time I've thought thou speakest what is just,  
Touching the maid—I give her up to thee. 1750

PEIS. (*to Neptune*) And what say'st thou?

NEP. I vote the contrary.

PEIS. The whole affair now with Triballus rests—  
What say'st thou? (*to Triballus.*)

TRI. Me give up to de fool  
De beautiful gran damsel Basilea<sup>s</sup>.

HER. You give her up you say?

NEP. Not he, by Jove,  
Unless he chatter with the swallow's voice.

PEIS. He bids thee give her to the swallows then.

NEP. Now you're agreed and ratify the peace—  
I, since you think it right, will hold my tongue.

HER. We do agree to all that you propose. 1760  
But go with us to heaven, that there  
You Basilea and all else may take.

PEIS. Truly these birds have for the marriage feast  
Been opportunely kill'd.

HER. I st then your wish  
That I stay here and cook the meats? Go ye.

NEP. Thou cook the meats?—Thou talk'st much like a glut-  
ton,  
Will you not go with us?

HER. Indeed I should  
Have taken care to serve myself right well.

PEIS. Let some one give me here a wedding robe. [*Exeunt.*]

CHORUS [*continued narration of travellers' wonders.*]

Where Phanæ's territory lies<sup>t</sup> 1770  
And Clepsydra's pure waters rise,

<sup>s</sup> The translator has to acknowledge his obligation to Cary's version of this play for the above spirited translation of Triballus's broken Greek.

<sup>t</sup> Phanæ is the name of a promontory and port in the island of Chios, mentioned also by Thucydides in his eighth book, Bergler says that this line also alludes to the verb φαίνειν, whence σκυφάντης (see v. 1700.) Gorgias and Philippus, mentioned in v. 1777, were, according to the Scholiast, verbose rhetoricians of that time, of evil reputation; the former of whom is also satirized by Plato, and the latter who was also a physician, by Alcæus in his Endymion. Clepsydra, in the



There is a race of knavish soul  
 Whose tongues their stomach's rage controul.  
 They with these members sow and reap,  
 From figtrees crop their luscious heap;  
 And those are of barbarian kind,  
 With Gorgias' and Philippus' mind—  
 Moreover from this tongue-fed band  
 Of Philips thro' the Attic land  
 That member 's cut away whene'er they sacrifice <sup>u</sup>.

## SCENE II.

MESSENGER, CHORUS, PEISTHETÆRUS.

MES. O ye whose happiness surpasses speech, 1781  
 O thou thrice prosperous race of winged birds,  
 Receive the monarch in your blest abodes.  
 For his approach is such that not the star  
 So brightly glitters in his golden dome,  
 Nor splendour of the sun's far-darting rays  
 Shines forth so lovely, as when he comes near,  
 Holding a maid of charms ineffable.  
 And shakes the lightning-winged dart of Jove.  
 Unutterable odours to the depth<sup>x</sup> 1790

second verse of this antistrophe, was the name of a fountain in the citadel, said to emit water of a salt taste. From this the hour-glass used in the Athenian courts of justice took its name.

<sup>u</sup> γλῶττα χωρὶς τέμνεται. This was a common custom in offering up victims (see the Peace, v. 1025,) where the same sacrificial directions are used by the priest. The voluble member, after having been cut out, was laid aside as an offering to Mercury.

<sup>x</sup> Instead of ὀσμῇ in this line, Scaliger, I think without reason, proposes to read πομπή (compare Æschylus P. v. 115.): τίς δὲ μὰ προσέπτα μ' ἀφέγγης; not very accurately rendered by Potter, "what *softly-breathing* odour steals on my sense?" With the whole of this splendid description, which is generally considered as the beginning of the fifth act, but which Wiland supposes the sixth act to commence, and which, as Kuster observes, rises in solemnity to a degree above the limits of comic diction; compare Shakspeare, Cymbeline, Act. v. Sc. ult., describing the appearance of Jupiter—

He came in thunder—his celestial breath  
 Was sulphurous to smell, etc.

*The circle's depth*, like Virgil's 'cælum profundum,' means the height of heaven, βάθος, πρὸ ὕψους: "jusqu'aux plus hautes régions du ciel."—*French Transl.*

Pervades the circle, most enchanting sight !  
 And gales with incense fill'd blow softly through  
 The curled wreaths of smoke. Himself is here !  
 But now behoves the heavenly muse to ope  
 Her sacred lips with sound of omen good.

S.-C. Retire, give place and room, move onward, fly

1. Round the blest man who comes with prosperous fortune.

O thou who hast contracted for this city  
 A most blessed marriage—fortune's mighty gifts  
 Possess the race of birds in this man's favour. 1800  
 With hymeneal then and nuptial strains  
 Him and his consort Basilea greet.

S.-C.2. To the Olympic queen of yore

The Destinies in social train<sup>y</sup>  
 Heaven's lofty-throned ruler bore  
 With such an hymeneal strain.

[O Hymen, Hymenæus, oh !]

While love on both sides flourishing,  
 Directed with his golden wing,  
 The reins on either hand display'd, 1810  
 Bridegroom of Jove, and the blest Juno made.

PEIS. I in your hymns and odes rejoice,  
 Admiring that melodious voice.

Come now Jove's subterranean thunders sing,  
 His fiery darts and bolts dire glittering.

CHO. O potent beam of golden light,  
 Immortal flaming spear of Jove,

O thundering clouds that give to storms their birth,  
 With whose deep roaring he now shakes the earth ;  
 Holding his universal sway from thee 1820  
 And Jupiter's Assessor sovereignty.

[O Hymen, Hymenæus, oh !]

Now to the marriage haste along,  
 All tribes on social wing that rove,  
 To the celestial palace throng,  
 And hymeneal couch of Jove.

<sup>y</sup> So Virgil (Ecl. iv. 47.) "Concordes stabili fatorum numine Parcæ."

O blessed Bride thy hand extend,  
 And seizing on my plumes advance<sup>z</sup>,  
 Companion of the airy dance,  
 While I to raise thee my assistance lend.

1830

СΠΟ. Shout Io Pæan, the victorious strain<sup>a</sup>,  
 O most exalted of the heavenly train!

<sup>z</sup> For, as the Scholiast observes, birds make use of feathers instead of hands.

<sup>a</sup> τήνελλα καλλίρυκος. The word τήνελλα is imitative of the sound of the flute in a hymn of victory. See the Acharnians, v. 1191., and the Scholiast on Pindar (Ol. ix. 1.) who cites the three first lines of the Ode addressed to Hercules on his accomplishment of the Augéan labour.



THE KNIGHTS.

## DRAMATIS PERSONÆ.

DEMOSTHENES, }  
NICIAS, } *in the habit of Slaves.*

AGORACRITUS, *a sausage-vender.*

CLEON.

CHORUS OF KNIGHTS.

DEMOS, [*the Athenian people personified.*]

*Two Women Mutes.*

*The scene lies in the Market place at Athens, before the house of  
old Demos.*

## PRELIMINARY OBSERVATIONS

UPON

## THE KNIGHTS,

COMPILED CHIEFLY FROM THE FRENCH OF PÈRE BRUMOY.

THIS COMEDY WAS FIRST ACTED IN THE SEVENTH YEAR OF THE PELOPONNESIAN WAR, AT THE FEASTS OF BACCHUS LENÆUS, IN THE FOURTH YEAR OF THE LXXXIV. OLYMPIAD, DURING THE ARCHONSHIP OF STRATOCLES.

SOLON, intending, says Plutarch, to leave the great offices in the hands of the rich, but to give the rest of the people a share in the other departments, which they had not before; took an estimate of the estates of the citizens. Such as had a yearly income of five-hundred measures in wet and dry goods, he placed in the first rank, and called them *Pentacosiomedimni*; these paid one talent to the public treasury. The second consisted of those whose lands produced three-hundred measures; these were of the equestrian order, and called *Hippodaiclountes*, or *Knights*; and were, in time of war, as the name signifies, obliged to find a horse, and serve in the cavalry. Those of the third rank, who had but two-hundred measures, were called *Zeugitæ*; as being a middle rank between the knights and those of the lowest orders (for the rowers who have the middle bench between the *Thalamites* and the *Thramnitæ* are called *Zeugitæ*). The rest were named *Thetis*, meaning mercenaries, or men living by the labour of their hands; these were not admitted to any office, they had only a right to appear and give their vote in the general assembly of the people; yet that (as Plutarch observes in his Life of Solon) appeared in time to be a great privilege, most causes being brought by appeal before them.

The subject of this piece being thus explained, it will be easy to see that it is only a violent satire upon Cleon, treasurer-general of the army. A particular hatred, as much as love for the public



good, provoked Aristophanes to inveigh so furiously against this powerful man. Cleon had accused the poet of a serious crime, and disputed his right to the freedom of the city; this was the secret cause of his outrageous attacks. Besides, Cleon was of a haughty and overbearing disposition. No author speaks well of him. Being the son of a carrier, and actually exercising that trade, he had raised himself by intrigue, and apparently by a sort of merit, such as was necessary to succeed in a republic. He had a terrible and imposing voice, with a wonderful art of gaining the people to his interests. Puffed up by an extraordinary success, which fortune, rather than bravery procured for him, he became in a manner master of the state, and was at the height of his glory when Aristophanes dared to attack him, no longer indirectly, but by presenting him openly upon the stage; and indeed the object of this play was nothing less than the ruin of Cleon, who, after Pericles stood at the head of all state affairs, was a worthless vulgar person, but the idol of the infatuated people. His only adversaries were those more wealthy men of property, who formed the class of the knights; these Aristophanes blends with his party in the strongest manner, by making them his chorus. He had the prudence nowhere to name Cleon, but merely to describe him, so that he could not be mistaken. Cleon is reproached with speculation, eagerness in gaining presents, address in seducing the people, and taking to himself the merit of an action which he did not deserve. The following is the occasion that raised him to so high a degree of power.—Pylos, a small city of the Peloponnesus, on the sea-shore, opposite the island of Sphacteria, and in the territory of Coryphasium, had been, during the course of the war, abandoned and left destitute of provisions, which had been the fate of many other cities. Demosthenes, who landed there with two fleets, after great difficulty prevailed upon Eurymedon and Sophocles to fortify it, and make it an arsenal, whence they could easily infest the Lacedæmonians who were not more than twenty leagues distant. This project was effected, and it was of so important a nature that the Lacedæmonians made every effort in their power to retake Pylos. In fact it became the principal object both with the Athenians and Lacedæmonians during the remainder of the war. The Lacedæmonians did not fail to besiege it, and in order to bring it more easily about, they threw troops into the small neighbouring island; but as the fleets were continually moving in every direction, the troops in the island found themselves intercepted, and were soon reduced to the greatest want. The Athenians, on their side, did not suffer less

in Pylos, so that they, as well as the enemy, were equally besiegers and besieged; the former in the city, and the latter in the island, each the victims of their own obstinacy. Nevertheless the Lacedæmonians sent deputies to Athens, in order to make honourable terms, and withdraw their troops from Sphacteria. Their demands were just, and even submissive, which is confirmed by Thucydides (iv. 17—20.), who gives us their harangue. But Cleon strongly opposed any arrangement with the Lacedæmonians, and went so far as to abuse their ambassadors. Demosthenes on his side seeing himself deprived of provisions and succours, sent his colleague Nicias to Athens, to entreat the republic to relieve the army, or to enter into negotiation with the enemy. The Athenians, irritated at this bad success, began to impute the blame of it to Cleon, and he, to get himself out of the scrape, threw the fault upon the incapacity or slowness of the two generals; and publicly boasted that if the command were given to him, he would take the island in twenty days—Nicias took him at his word—Cleon thought it only a pretence, and did not retract; but seeing that Nicias really intended to give up the command, he started one difficulty after another to cause what he had so rashly advanced to be forgotten. The people however were not to be so duped, and, what is very remarkable, elected him general in spite of himself, with an order to depart for the siege. He was more fortunate than he had been prudent, for, as he was on the road, Demosthenes burned down a little wood in the island which greatly incommoded his troops, and by these means the reduction of Sphacteria became so easy, that he did not require any additional succour. Cleon arrived, united with him, and they obliged the soldiers who were in the island to surrender, and then sent them to Athens in a state of great distress. Cleon returned triumphant, contrary to the expectation of the public, and became more than ever the idol of the people, who attributed to him this exploit, and regarded him as the greatest captain of his age. This rendered him extremely odious to the principal Athenians, and above all to the knights, who already hated him on account of his low origin, and of his employment obtained to their prejudice. Aristophanes, to unmask this vile man, had the boldness, not dreading his power, to make him the subject of a comedy. But he was obliged himself to play the part of Cleon, and for this purpose he mounted the stage for the first time, none of the comedians daring to perform the character, or expose themselves to the vengeance of so formidable a man. He besmeared his face instead of putting on a mask, not being able to find any workman bold enough to make one resembling

Cleon, as they usually did for those whom they wished to expose to the ridicule of the public.

There are two circumstances which prevent us in the present day from being so much amused with this comedy as the Athenians were; first, an infinity of personal attacks upon a man who does not interest us, and secondly, a style full of enigmas and anecdotes, of which it is not always easy to discover the real meaning. With respect to this play, the learned author of the *Theatre of the Greeks* observes (p. 356): "Scarcely any of the comedies of Aristophanes is more political and historical than the *Knights*; it is almost irresistibly powerful as a piece of rhetoric to excite indignation, it is truly a philippic drama. Yet it seems to me to be by no means the best in respect of wit and startling invention. Perhaps it might be that the thought of the too actual danger in which he stood gave the poet a more earnest tone than was suitable to a comedian: or that the persecution which he had already undergone from Cleon, provoked him to utter his wrath in a manner but too Archilochian. It is only after the storm of jeering sarcasms has wasted its fury, that droller scenes follow; and droll scenes they are indeed, where the two demagogues, the leather-cutter (that is to say, Cleon) and his antagonist the sausage-maker, by adulation, by prophecies, and by dainties, vie with each other in wooing the favour of the old dotard Demos, the personification of the people. And the play ends with a triumph almost touchingly joyous, when the scene changes from the Pynx, the place of the popular assemblies, to the majestic Propylæa; and Demos, wondrously restored to youth, comes forward in the garb of the old Athenians, and, together with his youthful vigour, has recovered the old feelings of the times of Marathon."

# THE KNIGHTS.

## ACT I. SCENE I.

DEMOSTHENES, NICIAS, *in the habit of slaves.*

DEM. Alas, alas, for my calamities!

This newly-purchased Paphlagonian mischief<sup>a</sup>,  
With all his counsels may the gods destroy!  
For since th' ill-omen'd fellow enter'd here,  
With blows he still chastises the domestics.

NIC. Then may this slandering Paphlagonian chief  
Perish most wretchedly.

DEM. O, ill-starr'd man,  
How farest thou?

NIC. Badly, as thou.

DEM. Come near,  
That we may weep th' Olympic strain together<sup>b</sup>.

NIC. Mu mu, mu mu, mu mu, mu mu, mu mu. 10

DEM. Why thus in vain lament we?—ought we not  
To seek some means of safety to ourselves,

<sup>a</sup> Cleon is so called from Paphlagonia in Asia Minor, the inhabitants of which province were held in light esteem, as of a factious and turbulent character. Homer (Il. E'. 577.) speaks of them as being magnanimous and warlike, commanded by their leader Pylæmenes, equal to Mars. There is also an allusion in this name to the verb *παφλάζειν*, spoken of hot water bubbling in a vessel. The word is applied by Homer, in a noble simile, to the waves of the sea (Il. N. 798.); which will probably remind the reader of an equally poetical passage of Shakspeare in Macbeth, where he attributes the destruction wrought by the *yeasty waves* to the agency of his tremendous witches. Eustathius, in his Commentary on Homer, alludes to this passage of Aristophanes, in which the Paphlagonian tanner who is spoken of contemptuously as a newly-purchased mischief.

<sup>b</sup> This was a kind of lugubrious music, invented, according to Eustathius and

But weep no longer?

NIC. What then must be done?

Say thou.

DEM. Rather say thou, for I will not  
Contest that glory with thee.

NIC. By Apollo,  
That will I not; but boldly tell thy mind,  
And then I'll speak to thee.

DEM. O that thou would'st  
Tell me what 'tis my duty to declare<sup>c</sup>!

NIC. I have not confidence—how could I e'er  
In polish'd language match Euripides. 20

DEM. Treat me not like that chervil-seller's son<sup>d</sup>;  
But find some strain of freedom from a tyrant<sup>e</sup>.

NIC. Say then, together with me, "let us fly."

DEM. I say it, "let us fly."

the Scholiast, by a musician named Olympus, a disciple of Marsyas, before the Trojan war. Instead of the common reading—

——— ἵνα

ξυνανλίον κλαύσωμεν, Οὐλύμπου νόμον

Toup (on Suidas) contends that Aristophanes wrote—

——— ἵνα

ξυνανλίαν πενθήσομεν, Ὀλύμπου νόμον

as ἵνα is elegantly construed by the Attics with the future, and the Ionic form Οὐλύμπου is unsuitable to comedy.—"Ionicæ formæ voces quasdam tragicusquidem admittit sermo, comicus vero prorsus respuat." The next verse, pronounced by Demosthenes and Nicias together in a lamentable tone, a pure iambic senarius, containing only the syllable *μν*, marked with a grave and circumflex accent alternately, must have had a most lamentably comic effect.

<sup>c</sup> Aristophanes here makes use of a verse which Euripides puts into the mouth of Phædra (Hippol. 345).—

πῶς ἂν σύ μοι λέξεις ἃ μὲ χρὴ λέγειν

Compare also Medea, 174. 5. πῶς ἂν ἐς ὄψιν. So in the next line, πῶς ἂν οὖν ποτὲ εἴποιμ' ἂν: and observe the barbarous word *θρέττε* for *θράσος*, as the Scholiast says, *θαρήειν*.

<sup>d</sup> A sarcastic reflection upon the parentage of Euripides, whose mother was a dealer in pot-herbs; and even those, as our poet jocularly insinuates, were not of a genuine description, but no better than shepherd's needle. (See the Acharnians, 478.)

<sup>e</sup> Ἄλλ' εἰρή τιν' ἀπόκινον ἀπὸ τοῦ ἱεσπότου. ἀπόκινος properly signifies a kind of dance, beginning with a slow, and ending with a very rapid movement. In vv. 1109, 1110, the Chorus says that all men fear Demos as a tyrant.

- NIC. Now to the word  
 “Fly,” add “away.”
- DEM. “Away.”
- NIC. ’Tis excellent.  
 First, quietly, as if you scratch’d yourself,  
 Say “*fly*,” then rapidly subjoin “*away!*”
- DEM. Away, let’s fly, away, let’s fly away.
- NIC. Well, is it not delightful?
- DEM. ’Tis, by Jove,  
 Save that I dread this omen to my skin. 30
- NIC. How so?
- DEM. Because the skin departs by scratching.
- NIC. The best thing for us then in such a case  
 Is to fall dwn to some god’s effigy.
- DEM. What effigy?—then think’st thou of a truth  
 That there are gods?
- NIC. I do.
- DEM. What argument  
 Induces this belief?
- NIC. Because I am  
 Detested by them undeservedly.
- DEM. Well, thou convincest me.
- NIC. Another reason  
 Remains to be considered.
- DEM. Wishest thou  
 That I proclaim th’ affair to the spectators? 40
- NIC. Not bad—but one thing let us ask of them—  
 To make it by their faces evident  
 If in our words and deeds they acquiesce.
- DEM. Straight will I tell it—for we have a lord,  
 Savage of nature, bean-devouring, hasty<sup>f</sup>;

<sup>f</sup> This speech of Demosthenes contains a very humorous and no doubt perfectly just description of the Athenian people, here personified under the title of *Δῆμος Πυκνίτης*, from *πυκνὴ τῆς* (see v. 1105.), *Demos of the Pnyx*, as if *Πυκνὴ* were the name of a borough. The epithet *κραμοσπῶς*, *bean-devouring*, doubtless alludes to their fondness for judicial decrees and sentences, in passing which they made use of black and white beans, as well probably as their love of forensic disputations in general, a propensity which is so severely satirized in the comedy of the *Wasps*. Beans were also made use of in the elections of the archons and in the assemblies, as is observed by the Scholiast, who interprets the word by *ἐικασ-*



By tribe Pycnitian, a morose old man,  
 And hard of hearing. In the late new moon<sup>g</sup>,  
 He bought a slave, a Paphlagonian tanner,  
 A most audacious and traducing rogue.  
 Who, knowing well the old man's disposition, 40  
 This Paphlagonian, cringing to his lord,  
 In dog-like guise, fawn'd, flatter'd, and beguil'd,  
 Offering his strips of leather, with these words—  
 "O Demos, having after judgment bath'd,  
 Drink, eat a morsel, take three oboli<sup>h</sup>,  
 Is it your wish that I lay supper for you?"  
 Then having snatch'd what any one of us  
 Chanc'd to prepare, the Paphlagonian slave  
 Presented this to gratify his lord.  
 And when I lately the Laconian dough 60  
 Kneaded in Pylos<sup>i</sup>, he then, running up  
 In most audacious fashion, snatch'd it off  
 And serv'd himself the dish that I had cook'd.  
 Us he drives off, nor suffers any other

τικὸς, inclined to judge or condemn. On the subject of the *Pnyx*, it may not be irrelevant to observe, that it was so named from the pressure of the crowds who frequented that celebrated place of assembly (*ἀπὸ τοῦ πνικροῦσθαι*), which probably afforded but scanty accommodation for those who resorted thither.

<sup>g</sup> The market for the purchase of slaves, as well as other commodities, was held at Athens in the time of new moon; as among the Romans the public assemblies chiefly took place at the calends.

<sup>h</sup> This was the scanty amount of salary which the five-hundred stipendiary judges of Athens received each day from the parsimonious people. Obolus (*ὀβελός*) properly signifies a spit, in which form the Grecian and Lacedæmonian money was at first made; as the drachma (*δραχμα*) *manipulus*, denoted as many of these oboli as could be held in the hand at once.

<sup>i</sup> In this line Aristophanes makes Demosthenes say jocosely, *μᾶζαν μεμαχότος*, instead of *μάχην μεμαχηκότος* alluding to the affairs transacted in the siege of Pylos, under the joint conduct of this general and the Paphlagonian, as he contemptuously calls Cleon. The details of this siege are related with great minuteness by Thucydides (b. iv. capp. 7—40.) It took place in the summer of the seventh year of the Peloponnesian war. There were three cities of this name in the Peloponnesus, from one of which old Nestor derived his title of the *Pylian*. The blockade of Pylos, and capture of the Lacedæmonians in the island of Sphacteria, or Sphagia, took place seven months before the acting of this drama, which was represented in winter at the Lenæan feast, in the month Posidion, or Lenæus. It is therefore with great propriety that Demosthenes speaks of these events as having taken place *lately*.



To wait upon the master ; but erect  
 Holding his leather fly-flap, he repels  
 The rhetoricians from his supping lord <sup>k</sup>.  
 He chants forth oracles—while the old man  
 Is eager for sibylline prophecies <sup>l</sup>.  
 But when he sees him stupified, the knave 70  
 Shows off his tricks—for publicly he slanders  
 The inmates—then we're lash'd, while running round  
 This Paphlagonian begs of the domestics,  
 Alarms them, and gets bribes by speaking thus <sup>m</sup>:—  
 “D’ you see how Hylas is chastis’d through me ?  
 If you appease me not, this day you die.”  
 We give then—for if not, we should have been  
 Eight times as much trod down and emptied out  
 By the old man—now therefore, friend, let’s think  
 Which way, and towards whom, ’twere best to turn.

NIC. The best is that we said, friend, “let us fly.” 81

DEM. But nothing can escape the Paphlagonian <sup>n</sup>;  
 For he sees all—one leg he stretches out  
 In Pylos, while the assembly holds the other.  
 And as he strides with legs so wide apart,

<sup>k</sup> These lines contain another jest uttered at the expense of Cleon the tanner. Instead of *μυρσίνη*, which denotes a myrtle-branch made use of in convivial entertainments to drive away flies from the guests, Aristophanes makes use of the word *βερσίνην*, a leathern thong ; and the use which Cleon makes of it is to drive away all orators who show any inclination to harangue the people.

<sup>l</sup> ὁ δὲ γέρων Σιβυλλίᾳ. The Scholiast interprets these words to denote the love of the Athenian people for oracles in general ; or perhaps we are to understand them with Brodæus as signifying the dotage of senility.

<sup>m</sup> In this passage Aristophanes exposes the mercenary character of Cleon, who was in the habit of extorting bribes from the citizens, under the threat of calumniating them by slanderous accusations, if they refused to comply with his demands. Hylas, in the next line, is in all probability the feigned name of a servant.

<sup>n</sup> It may be doubted, whether in the whole range of comedy, a description can be found more humorously satirical than this of the formidable Cleon ; who is here represented as “bestriding the narrow world like a colossus.” The names of the different regions towards which his legs, arms, etc. are extended (*Chaonia*, from *χαίνειν*, to gape, *Ætolia*, from *αἰτέιν*, to demand, and the *Clopidian* territory, from *κλώψ*, a thief), expressively denote his greedy, peculating, and furacious propensities. *Κρωπίδης*, instead of which Demosthenes here feigns the gentile epithet *Κλωπίδης*, would denote an inhabitant of the Attic borough *Κρωπία*. I have endeavoured in my version to give a double force to the latter fictitious appellation.

Truly his hinder parts are in Chaonia,  
His hands with the Ætolians, and his mind  
In the Clopidian territory lies.

NIC. 'Tis best then that we perish—but consider

How we may die in the most manly way. 90

DEM. How then? where can this manly way be found?

NIC. 'Tis best for us to drink the blood of bulls °,

'Themistocles' death is to be preferr'd.

DEM. Not so, by Jupiter; but let us drink

The wine unmix'd of our good deity P.

For then perchance we may take careful counsel.

NIC. Behold it pure—is drink then your affair?

What good is in a drunken counsellor?

° This and the following line allude to a traditional account of the death of Themistocles, who is said to have perished in consequence of having drunk the blood of a bull offered in sacrifice out of a *paterá*; this is the account given by Valerius Maximus (v. 5, 6.), and alluded to by Cicero in his book *de Claris Oratoribus ad Brutum*, but not as if he credited the story, for he mentions it in these words, “*hunc isti (rhetores) aiunt, quum taurum immolasset, excepisse sanguinem paterá, et eo potum mortuum concidisse.*” Cornelius Nepos, in his life of that illustrious Athenian (cap. 10.) says, “*De cujus morte multimodis apud plerosque scriptum est; sed nos eundem potissimum Thucydidem auctorem probamus; qui illum ait Magnesia morbo mortuum; neque negat, fuisse famam, venenum suá sponte sunsisse, cum se, quæ regi de Græciâ opprimendâ pollicitus esset, præstare posse desperaret.*” The words of Thucydides, to which Cornelius Nepos refers in this passage, are as follow—*ῥοσήσας δὲ τελευτᾷ τὸν βίον· λέγουσι δὲ τινες καὶ ἐκοῦσιον φαρμάκῳ ἀποθανεῖν αὐτὸν, ἀδύνατον νομίσαντα εἶναι ἐπιτελέσαι βασιλεῖ ἃ ὑπέσχετο.* Here is certainly no mention of the bullock's blood, which part of the account I think we may fairly reject as being involved in *historic doubt*. It is further said, that he sought this extraordinary mode of self-destruction in compliance with the express injunction of the oracle. Psammenitus, king of Egypt, is recorded by Herodotus (Thalia, xv.) to have been compelled by Cambyses to undergo the same death. Plutarch says of Themistocles, that “*he drank the bullock's blood, as is generally reported.*” The Scholiast, in a long note on v. 92, says that it is parodied from a line of Sophocles—

*ἐμοὶ δὲ λῶσπον αἷμα ταύρου γ' ἐκπιεῖν\**

in which some persons, as he observes, erroneously imagine that the great tragic poet speaks of Themistocles.

P This is a line of Theopompus, the comic poet, quoted by Athenæus (b. xi.) The ancients, who referred all things to the gods, were accustomed to pour out a part of the draught as a sacrificial libation. This is remarkably illustrated by Plato's account of Socrates, when about to drink the deadly hemlock. Thus there were certain potions in honour of different deities—as of *the good genius*, of *Jove the Preserver*, and of *Neptune*.

DEM. Is't so?—thou art a babbling water-drinker.

Canst thou find aught more practical than wine? 100

Dost see? when mortals drink, they then grow rich.

Transact their business, gain their suits at law,

Grow happy, and assist their friends—then quick

Bring me a pitcher full of wine, that I

May wet my mind, and speak to some good purpose.

NIC. Ah me, what will your beverage do for us?

DEM. Good—do but bring it, then will I recline.

[Exit NICIAS.

For if once drunken, I will sprinkle all

With little counsels, thoughts, and sentiments.

NIC. [*Entering from the house with a pitcher of wine.*] How

lucky that I was not caught within, 110

Stealing this wine!

DEM. How fares the Paphlagonian?

NIC. The sorcerer, after he has lick'd the meats

Sprinkled with salt, a public confiscation,

Inebriate snores upon the skins supine.

DEM. Come, fill me now a full and bubbling draught.

NIC. Here, take the draught and drink to your good genius.

Draw to the genius of the Pramnian grape<sup>a</sup>.

DEM. 'Tis thy will, O good deity, not mine.

NIC. Tell me, I pray, what is't?

DEM. The oracles

Steal from the Paphlagonian in all haste, 120

Whilst he within is slumbering.

NIC. But, I fear

That I shall have in these the sentiments

Of a bad genius.

DEM. Come now, to myself

I'll bear the draught, that I may irrigate

My mind, and speak some seasonable thing.

NIC. With such a loud report the Paphlagonian

<sup>a</sup> Pliny, in the fourteenth book of his Natural History (cap. iv.), describes this celebrated wine as made at Smyrna, near the temple of the mother of the gods; he affirms that it lasts nearly two-hundred years, when it acquires the flavour of sharp honey; from its durable qualities, as Casaubon remarks, the name appears to be derived—Πράμνιον quasi παραμόριον.

Explosive snores, that unobserv'd by him  
I seiz'd upon the sacred oracles  
Which he so strictly guarded.

DEM. O most wise!  
Bring it, that I may read—and thou meanwhile 130  
Pour the full draught—let me see what's within.  
O oracles!—give, give me quick the cup.

NIC. Behold, what says the oracle?

DEM. Pour on.

NIC. Is it so stated in the oracles?

DEM. O Bacis<sup>r</sup>!

NIC. What's the matter?

DEM. Quick, the cup.

NIC. Frequent potations has this Bacis us'd.

DEM. O execrable Paphlagonian!

Was it for this thou guardest so long since  
These dread predictions that concern thyself?

NIC. And what are they?

DEM. The manner of his death 140  
Is told herein.

NIC. And how is that?

DEM. How's that?

The oracle directly says, that first  
A tow-seller shall rise, who will obtain  
Supremacy in all the state's affairs.

NIC. Here is one seller—what comes next? declare.

DEM. Then after him a sheep-seller's the next.

NIC. Here are two sellers—what must be his fate?

DEM. To rule, until a greater wretch than he  
Arise—and after that he perishes—  
For then succeeds the Paphlagonian tanner, 150  
Rapacious, bawling with a juggler's voice<sup>s</sup>.

<sup>r</sup> According to the Scholiast, there were three of this name—the Athenian soothsayer, the Locrian, and the Bœotian.

<sup>s</sup> ἄρπαξ, κεκράκτης, Κυκλοβόρον φωνὴν ἔχων. The Scholiast, as well as Photius in his lexicon, say that Κυκλοβόρος was the name of a river or torrent of Attica, to which Aristophanes in this passage compares the noisy verbosity of Cleon. In the Acharnians (v. 359.) he uses the word as a verb, with others of a similar signification.—

ἑάβαλλε, καὶ ψευδῇ κατεγλωττίζει μου  
καὶ κυκλοβόρει κᾶπλυνεν.

NIC. Must the sheep-seller then receive his doom  
From one who deals in hides?

DEM. 'Tis so, by Jove.

NIC. Ah, wretched me! whence shall we have another?

DEM. Yet there is one, of superhuman art.

NIC. And who is he, I pray?

DEM. Shall I declare him?

NIC. Do so, by Jupiter.

DEM. A sausage-vender  
Is he who will this man's destruction prove.

NIC. A sausage-vender? Neptune, what a trade!  
Come then, where shall we find this man?

DEM. Let's seek him.

NIC. See where he comes, as if sent by the gods  
To market.

DEM. O thou blessed sausage-vender.  
O dearest man, come hither—thou who hast  
Appear'd a saviour to the state and us.

## SCENE II.

NICIAS, DEMOSTHENES, SAUSAGE-VENDER.

S.V. What is the matter? wherefore call you me?

DEM. Come hither, that thou may'st perceive how blest  
And greatly fortunate thou art.

NIC. Come then,

Seize on his table, and declare to us

What are the true terms of the oracle.

While I depart to watch the Paphlagonian. 170

DEM. Come then, first place the vessels on the ground,  
And next salute the earth and all her gods.

S. V. See, it is done—but wherefore?

DEM. O thou blest,  
O thou rich man, who now art nought, but wilt  
To-morrow be exceeding great, O chief  
Of happy Athens!

S.V. Why dost thou, my friend,  
Not suffer me to wash my tripes, and sell  
My sausages, but thus deridest me?

DEM. O simpleton, what tripes? direct thy looks  
This way—perceivest thou these ranks of men? 180

S.V. I see them.

DEM. Of all these thou shalt be leader,  
And of the forum, harbours, and the Pynx.  
The council thou shalt tread beneath thy feet,  
Shalt break the generals' ranks, bind and keep fast,  
Committing sin e'en in the Prytaneum.

S.V. I?

DEM. Thou, in truth—nor yet perceiv'st thou all,  
But mount upon thy bench, and look below  
O'er all these circling islands.

S.V. I behold them.

DEM. What? all the ports and merchant-men?

S.V. I do.

DEM. And wilt thou not be greatly blest? now cast 190  
On Caria thy right eye, and with the other  
Survey Chalcedon<sup>t</sup>.

S.V. Shall I then be blest  
With a distorted sight?

DEM. No—but through thee  
All these are brought to sale, for thou wilt be  
A man of mighty influence.

S.V. Tell me, how  
Can I become so, a mere sausage-vender?

DEM. 'Tis for that very cause thou wilt be great;  
A hardy rogue, a low-born forum loung<sup>u</sup>.

<sup>t</sup> The reading of the Ravenna manuscript in this line is *Καρχηδόνα*; but as the Athenians had no commerce with the Carthaginians, either by tribute or tax received from this latter people, whereas Chalcedon, as well as the opposite town Byzantium, were under the dominion of the people of Athens, the latter being taken from the Medes (see Thucydides, b. i. c. 94. 117,) there seems little doubt that we should read *Χαλκηδόνα*, or, as Poppo says, that name ought to be spelt *Καλκηδόνα*, which seems the more probable as it is often confounded with *Καρχηδόνα* in ancient authors. It would, as Palmer observes, require a sight no less distorted to survey together Caria and Chalcedon (now Kadi-Keni, or the city of blind men,) than Caria and Carthage. The French translator coincides in this opinion, rendering the name *la Chalcedoine*.

<sup>u</sup> The words in the original, *πόνηρος κάξάγορας*, have a double signification, as they may denote either a low pettifogging legal practitioner, or a paltry dealer in small wares at the market. The reason of the ambiguity lies in the word *άγορά*,



S.V. Of such high power I think myself not worthy.

DEM. Ah me! and wherefore call thyself unworthy? 200

To me you seem to have a consciousness  
Of something noble—are you not of parents  
Good and illustrious?

S.V. By the gods, not so,  
But of a wicked stock.

DEM. Oh blest of fortune!

What an advantage hast thou for affairs!

S.V. But, friend, I am not skill'd in literature  
Beyond my letters, and e'en them I know  
But very badly.

DEM. Knowing them, though badly,  
Is all thy hindrance: for democracy  
May not be exercis'd by one much skill'd 210  
In learning's lore, nor excellent in morals,  
But by an ignorant abandon'd wretch.  
Then slight not what the gods by oracles  
Have given you.

S.V. What then says the oracle?

DEM. 'Tis wrapt in wise enigmas, by the gods<sup>x</sup>.  
“Soon as the tanner-eagle shall have seiz'd  
With crooked beak the stupid bloody dragon,  
Then dies the Paphlagonian's garlic pickle,  
And god gives glory to the tripe-sellers—  
Unless they'd rather deal in sausages.” 220

S.V. And how am I concern'd in this? instruct me.

which denotes either a judicial forum or the usual scene of marketable traffic. The Scholiast observes that the word *πέρναται*, in v. 194., where *διοικεῖται* might be expected, is a bitterly-sarcastic hit at the venal administration of provincial governors (see Schutz's note.)

<sup>x</sup> I have adopted the reading proposed by Casaubon in this line, *σοφῶς* for the common *σαφῶς*, which certainly appears contradictory to the notion of an enigma. Dindorf justly remarks that the French translator has given both senses by rendering the passage, “Il (l'oracle) est renformé dans une énigme claire et ingénieuse.” The oracle itself is an excellent specimen of mock heroic—satirically describing in a strain of Delphic obscurity and pomp of diction the rapacious disposition which characterized the terrible *tanner-eagle* (Cleon.) *The stupid bloody dragon*, *δράκων κοάλεμος αἱματοπώτης* (see note on v. 243.) is a comically-bombastic periphrasis for a sausage. Like the Sibylline and other ancient oracles, this by Demosthenes is also delivered in high-sounding hexameters.



DEM. This Paphlagonian is the tanner-eagle.

S.V. But why with hooked beak?

DEM. To signify  
That with crook'd hands he carries off his prey.

S.V. And why a dragon?

DEM. 'Tis most evident.  
A dragon and a sausage both are long;  
Then both are fed with bloody beverage.  
The oracle moreover hath declar'd  
The dragon o'er this tanner shall prevail,  
Unless he be cajol'd by soothing words. 230

S.V. I'm flatter'd by the oracles; yet wonder  
What power I should possess to rule the people.

DEM. 'Tis the most simple matter—mind your trade;  
Disturb, entangle all affairs together;  
And always make the populace your friends,  
Sweetening with kitchen speeches your discourse.  
And other demagogic requisites  
Are all thine own—a horrid voice—a birth  
Entailing malice, and the market craft.  
Whate'er state policy requires thou hast; 240  
While oracles and Pytho's warning shrine<sup>y</sup>  
Agree in this—but crown thyself with flowers,  
Offer libations to Coalemus<sup>z</sup>,  
And then thou may'st repel this man.

S.V. And who  
Will give me aid? for rich as well as poor  
Dread him alike.

DEM. But among those who hate him  
There are a thousand knights, and valiant men,  
Who will assist thee—and of citizens,

<sup>y</sup> The Pythian is here separated from the other abodes of prophetic spirit on account of its singular excellence (Casaubon.)

<sup>z</sup> σπένδῃ τῷ Κοαλέμῳ. That is, to the god of folly—derived, according to the Scholiast, from the verb κοεῖν, ὃ ἐστὶ νοεῖν; he therefore who thinks foolishly or in vain, like Agoracritus, is called Coalemus. From this root comes the verb μακκοῦν, which Photius in his Lexicon interprets παραφρονεῖν, adding, κοῦν γὰρ καὶ κοεῖν τὸ νοεῖν, τὸ φρονεῖν. Plutarch in his life of Cimon, says that the grandfather of that general was surnamed Coalemus on account of his stupidity: so in v. 264, ἀμνοκῶν and in v. 395, μακκοῦ.

The good and honourable—of spectators,  
 All the right-headed—I among the rest— 250  
 The gods themselves will be thy coadjutors.  
 Then fear not—for he has no likeness drawn ;  
 Since through their dread of him no vizard-maker  
 Would e'er attempt to mould his effigy :  
 But notwithstanding he'll be recognised,  
 For the spectators are intelligent.

NIC. Ill-fated me ! the Paphlagonian comes.

### SCENE III.

NICIAS, DEMOSTHENES, SAUSAGE VENDER, CLEON, CHORUS.

CLE. By the twelve gods, your late conspiracy  
 Against the people shall not bring you joy.  
 What is't to do with this Chalcidian vase ? 260  
 It cannot be but that you draw aside  
 Chalcidians to revolt—most wretched pair !  
 Full surely ye shall be destroy'd.

DEM. Ho there,  
 Why fliest thou ? wilt not remain ? O thou  
 Brave sausage dealer, ruin not the state.  
 Ye knights, come hither—now's the time, O Simon ;  
 O thou Panætius, will you not drive on  
 Towards the right wing ? the men are near—resist,  
 And then turn back again. The dust arises,  
 That certain token of their near approach. 270  
 Then help, pursue, and put the foe to flight.

### *Enter* CHORUS.

CHOR. Strike, strike the wretch who our equestrian band  
 Disorders—that vile sink, Charybdis deep,  
 Of rapine—and again, I say, that wretch ;  
 For more than once a day he is a rogue.  
 But strike, pursue, confound, and harass him  
 (Like us) with execrations—rise upon him  
 With clamour, but take heed lest he escape thee ;  
 For well he knows by what paths Eucrates<sup>a</sup>

<sup>a</sup> This Eucrates was originally a dealer in bran, and afterwards ascended to the

Fled back again to his accustom'd bran. 280

CLE. O ye old judges, who in open air<sup>b</sup>  
Give sentence, tribesmen of three oboli,  
Whom I with justice or injustice feed,  
Aid me, for I am beat by my allies.

CHO. And justly, since before division made,  
Thou swallowest the common stock, and still  
With informations pressest down th' accus'd,  
Considering which of them is crude or ripe ;  
And if thou see'st among the citizens<sup>c</sup>  
One with the understanding of a lamb, 290  
Rich, not a rogue, who shudders at affairs,  
Unfit for office, gaping in his folly,  
Seizing thou bringest from the Chersonese  
And circumventest, while thy treacherous foot  
Supplants him with a dislocated shoulder.

CLE. You all rise up against me ; but, O men,  
On your account I'm beaten ; since I wish'd  
To offer my opinion, that 'twere right  
To raise a monument within the city,  
Commemorative of your fortitude. 300

CHO. How boasting, yet how pliant ! see you how

administration of the republic. The Scholiast quotes a line from one of the lost plays of Aristophanes addressed to him, in which he says more openly,

*καὶ σὺ κερηβιοπῶλα Ἐκράτης στήπας.*

<sup>b</sup> These judges were so named from the *Illeia*, which, according to the Scholiast, was the highest court of judicature in Athens, and received its appellation from the members of it assembling to give judgment in the open air, *καλεῖται διὰ τὸ ὑπὸ τῷ ἡλίῳ καθέζεσθαι τοὺς συνελθόντας δικαστάς*. In this respect they probably resembled the constitution of our ancient *Justices in Eyre*, whom Bracton calls *justiciarios itinerantes*.

<sup>c</sup> In compliance with the suggestion of Brunck, adopted also, though without remark, by the French translator, I have transposed the arrangement of this and the following lines of this speech, containing such severe reflections upon the unjust and tyrannical Cleon, by which the connection of the different parts with each other is rendered more clear and natural. By the Chersonesus mentioned in v. 293, is to be understood that of Thrace, which was under the dominion of the Athenians, and whose inhabitants Cleon is accused of compelling to appear in Athens for the purpose of clearing themselves from crimes laid to their charge by that factious demagogue. Aristophanes may also allude to those Athenian citizens who were sojourning in the Chersonesus for the sake of traffic.

As old men he would cheat and cozen us ?  
 But if by this he conquers, in this way  
 He shall be punish'd—and if he incline  
 To this direction he shall break his legs.

CLE. O city, O ye people, by what beasts  
 I'm punch'd upon the stomach !

CHO. Cri'st thou thus,  
 Whose turbulence still overthrows the state ?

S.V. But I will first o'erthrow thee with this clamour.

CHO. If thou in noise art victor, thy success 310  
 Shall be proclaim'd in song—if thou surpass  
 In impudence, the wheaten cake is ours.

CLE. I do denounce this man, and charge that he  
 Imported sauces in Laconian ships.

S.V. And I charge him, in turn, by Jupiter,  
 That he with empty stomach having run  
 Into the Prytaneum, issues forth  
 With one well fill'd again.

DEM. Yes, and, by Jove,  
 That he brings out his interdicted wares,  
 Bread, flesh, and fishy morsels mix'd together, 320  
 Such as were not allowed by Pericles.

CLE. Straight shall ye die.

S.V. I will roar thrice as loud.

CLE. I will outbawl thee.

S.V. I will shout the loudest.

CLE. I will malign thee, if thou art our general.

S.V. With dog's skin will I lacerate thy back.

CLE. I will cut short that boasting tone of thine.

S.V. And I will circumvent thy cheating ways.

CLE. Regard me without winking.

S.V. I have been  
 Bred in the forum too.

CLE. If thou dost mutter,  
 I'll tear thee piecemeal.

S.V. I will cover thee 330  
 With ordure, if thou wilt presume to speak.

CLE. A robber I confess me—but not thou.

S.V. Nay more—by Agoræan Mercury

I swear my thefts were done in open sight.

CLE. Thou claimest then the property of others.

I will denounce thee to the Prytanes,  
As taking to thyself the sacred entrails,  
Undecimated portion of the gods.

CHOR. Detested bawler of no worth,  
Whose impudence has fill'd the earth, 340  
Each public place, the scribes' resort,  
And e'en where Justice holds her court;  
Who stirring up a stream of mud,  
Plungest the city in the flood—  
Our Athens deafening, tax-observing foe,  
As from the rocks above views thunnies caught below.

CLE. I know whence this affair long since was hatch'd.

S. V. If thou art ignorant of cobbler's craft,  
Neither know I how to stuff clutterlings  
Like thee, who to the rustics craftily 350  
Sellest the skin of a disorder'd ox;  
So that it might seem thick, and e'er it had  
Been worn one day, 'twas bigger than two fists.

DEM. By Jove, he play'd this self-same trick on me;  
So that to all my friends and fellow-tribesmen,  
He gave a mighty cause for merriment.  
For ere I came to Pergasæ<sup>d</sup>, my feet  
Swam in their ample shoes.

CHOR. Hast thou not then  
From the beginning shown thine impudence,  
Which is the sole resource of orators, 360  
Trusting to which thou drain'st the fruitful strangers,  
Thyself the first? while Hippodamus' son  
Melts into weeping at the spectacle.  
But since another, and far greater wretch  
Than thou art, has appear'd, who, as 'tis plain  
From present signs, in villany and boldness  
Will far surpass thee, I rejoice at this.  
But thou, who hast been bred where true men are,

<sup>d</sup> Pergasa, or Pergasæ, was a borough of the tribe Erectheïs, to which Demos-thenes belonged. He therefore says that he shall be derided by his fellow-tribesmen for walking in shoes too large for his feet.

Now show the nothingness of virtuous breeding.

S. V. Hear ye, what kind of citizen is this. 370

CLE. Will you not suffer me?

S. V. Not I, by Jove,  
Since I too am a good-for-nothing fellow;  
But for the privilege of speaking first  
I will contend.

CHO. If to this argument  
He will not yield, add that the wretch is sprung  
Of wicked parents.

CLE. Wilt not suffer me?

S. V. Not I, by Jupiter.

CLE. Nay, do, by Jove.

S. V. By Neptune, then—

CLE. Ah! I shall burst in twain.

S. V. Yet not the more for that will I permit thee.

CHO. Suffer him by the gods to burst asunder. 380

CLE. Whence is thy ground of confidence to dare  
Thus to cross my speech?

S. V. The power to dress out mine.

CLE. Behold thy eloquence—and for thy skill,  
Piecemeal thou would'st dissect an argument,  
And bravely handle it; but know'st thou what  
I think hath chanc'd thee? 'tis a common fate,  
If e'er thou hadst to plead some little cause  
Against a foreign stranger, all night long  
Whispering, and holding converse with thyself  
In the highways, drinking the limpid stream, 390  
And showing forth to all thy friends' annoyance,  
Thou think'st thyself thus qualified to speak  
Out on thy folly!

S. V. By what draught hast thou  
To silence charm'd our state, which in mute wonder  
Listens to thy loquacity alone?

CLE. But wilt thou any man oppose to me?  
Who after the warm thunnies I've devour'd,  
And then consum'd libations of pure wine,  
Will obloquise the generals in Pylos.

S. V. But soon as the ox entrails and swine's paunch 400

I shall have swallow'd, and then drunk the broth  
Unwash'd, the rhetoricians will I throttle,  
And Nicias put to rout.

CHO. In all respects  
Thy speech delights me, but this single one,  
That thou alone should'st swallow up my soup.

CLE. But not by eating fish wilt thou disturb  
The army of Miletus.

S. V. But when I  
Have munch'd some ribs of beef, I will buy up  
The mines of metal.

CLE. I will rush upon  
The senate, and by violence confound them.

S. V. And I will use thee as a sausage skin. 410

CLE. I headlong by the breech will drag thee out.

CHO. Me too, by Neptune, if thou drag out him.

CLE. How will I bind thee in the stocks!

S. V. And thee  
I will impeach for cowardice.

CLE. Thy hide  
Shall be extended.

S. V. I will flay thy skin,  
And make of it a bag for stolen goods<sup>c</sup>.

CLE. Thou shalt be pinn'd to th' earth!

S. V. I'll make of thee  
Minc'd meat.

CLE. Thine eyelashes I will pluck off.

S. V. I will pluck out thy maw.

DEM. By Jupiter,  
Fixing him on the spit in cook-like fashion, 420  
And having from his mouth pluck'd out the tongue,  
Thus as he gapes, we can with ease inspect  
The part that opens wide, if he relax it.

CHO. There is then something warmer yet than fire,  
And speeches in the state more impudent,

<sup>c</sup> The original of this hemistich is very elliptical—*δερῶ σε θύλακον κλοπῆς*—the full phrase, according to the amended explanation of the Scholiast, being, *ἐκ-δερῶ σε, ὥστε ἀπὸ τοῦ δέρματος σου θύλακον ποιῆσαι εἰ εὐποδοχὴν κλέμματος*. To compare an indiscriminate recipient to a sack or bag, is an obvious metonymy.



Nor is this such a despicable matter.  
 But urge him, turn him, and do nothing faintly,  
 For by the middle he is now held up;  
 And if in the attack you batter him,  
 You'll find a coward—well I know his ways. 130

S. V. But though he has been such thro' all his life,  
 Yet then he bore the semblance of a man  
 Putting his sickle to another's crop<sup>f</sup>;  
 But now the corn which thence he brought away,  
 He binds in sheaves, and dries, and thinks to sell.

CLE. I fear you not, long as the council lives,  
 While Demos pauses with his foolish face.

CHO. How impudent he is in every thing!  
 Nor lays aside his fix'd complexion's hue.

CLE. If I detest thee not, may I become 440  
 One of Cratinus' fleeces, and be taught  
 To chaunt a tragedy of Morsimus.

CHO. [*to CLEON.*] O thou, who like the bee upon the flowers,  
 Sittest extracting gifts from all affairs,  
 I wish that thou may'st cast the morsel up,  
 With the same ease that thou hast swallow'd it,  
 For then the only burden of my strain  
 Would be, "drink, drink, in thy prosperity<sup>g</sup>."  
 As to this old and doting son of Julius<sup>h</sup>,  
 I think that with a willing voice he'll chaunt 450  
 His Bacchie hymns and pæans to Apollo.

<sup>f</sup> *ταλλοτριον αμῶν θέρος*. Our poet, not daring to speak of Cleon in propria personâ, designs him by various circumlocutory descriptions. Here, as Casaubon observes, the whole history of that general's actions at Pylos is related.

<sup>g</sup> *πίνε, πῖν' ἐπὶ συμφοραῖς*. According to the Scholiast, these words are the beginning of an ode of Simonides, one of those which were customarily recited after convivial entertainments, which the Greeks called *ῥῆσιν εἰπεῖν*. *συμφορὰ* is an *ὄνομα μέσον*, denoting either good or ill fortune.

<sup>h</sup> Who this person was, we are not rightly informed—probably some obscure and loose fellow of the time, one of the *fixed figures for the hand of scorn to point his slow unmoving finger at*. Casaubon conjectures that Simonides himself, a native of Julis, a town of Cos, is here glanced at; and it seems the more probable that some poet is intended, as the name is mentioned so soon after that of Morsimus, who, with his brother Melanthius, and their father Philocles, are often derided by Aristophanes as frigid writers of tragedies. (See particularly the Wasps, 462.)

CLE. I swear by Neptune, that in impudence  
Thou never shalt surpass me; or may I  
Ne'er at the sacrificial rites assist  
Of Agoræan Jove<sup>1</sup>.

S. V. Truly I judge  
Those knuckle raps which I have often borne  
Of many from a boy, and strokes of canes  
Surpass these greatly; else have I in vain  
Been fed to this huge size on cleansing bran.

CLE. Fed! like a dog on lumps of bran? O villain, 460  
Contend'st thou with a cynocephalist<sup>k</sup>?

S. V. Not so, by Jove—I've yet some tricks of youth;  
For with these words I us'd to cheat the cooks—  
“Look boys, d'ye see? 'tis spring—the swallow's here.”  
And while they look'd, I stole away the meat.

CHO. Most cunning piece of flesh!—how cleverly  
Thou watch'd'st thine occasion!—like the man  
Who feeds on nettles, ere the swallows came  
Thou wast a pilferer.

S. V. And this I did 470  
Without their knowledge; then if any saw me  
Hiding between my thighs the stolen goods,  
Forswore the theft, and call'd the gods to witness;  
So that an orator who saw me do it,  
Said, “Sure this boy cannot but make a statesman.”

CHO. 'Twas well conjectur'd, and the source is plain  
Whence he his knowledge drew—since by false oaths

<sup>1</sup> That is, Jupiter, who presides over the Forum, where, as well as in the places of popular meeting, a statue was erected to this deity, as we are informed by the Scholiast, in order that the sanctity of religion might influence those who assembled there for commercial or forensic purposes; hence the wish expressed by Cleon never to be present at the sacrifices offered to this god, unless he shall surpass the sausage-dealer in impudence, is a most severe reflection upon the improbity of the Athenians, which they chiefly exercised on those occasions.

<sup>k</sup> Cleon gives himself this name, in order to denote the utter shamelessness of his disposition—with which Achilles, reproaching Agamemnon (Il. A'. 225.), addresses him as

——— κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφωιο·

so excellently translated by Pope—

Thou dog in forehead, but in heart a deer.

Thou first denied'st, and then conceal'dst the flesh.

CLE. I'll stop your boldness—nay, I'll silence both<sup>l</sup>,  
For I will rush upon you vehement<sup>m</sup>,  
Confounding with one blast both land and sea. 480

S. V. And I, when I've pack'd up my sausages,  
Will send myself with a propitious gale  
Along the wave, and bid thee weep aloud.

DEM. And I will watch the hold if it be leaky.

CLE. By Ceres, thou shalt not escape unpunish'd,  
Who hast stolen many talents from th' Athenians.

CHO. Be circumspect, and draw thy canvas in,  
For even this Cæcias breathes of calumny<sup>n</sup>.

S. V. From Potidæa well I know that thou  
Receiv'dst ten talents.

CLE. What of that? wilt thou 490  
Be silent if I give thee one of them?

CHO. The man would gladly take them. But do thou  
Let go the halliards, for the breeze is slacking.

CLE. Thou wilt be mulcted in four hundred talents.

S. V. And thou in twenty, for thy cowardice;  
More than a thousand for thy peculation.  
I say that thou art one of the transgressors,  
Who have profan'd the goddess—and affirm  
That thy grandsire was one of the allies.

CLE. Of what allies?—declare.

S. V. Of Byrsina<sup>o</sup>,  
Mother of Hippias.

CLE. Thou'rt a subtle fellow. 500

S. V. Thou art a knave.

<sup>l</sup> i. e. Nicias and Demosthenes.

<sup>m</sup> This and the following line are parodied from some tragic poet, although the Scholiast does not affirm it. At all events, they afford an instance of *comædia tol- lens vocem et spirans tragicum satis*. Brunck compares a very poetical passage of Apollonius Rhodius (11. 1099.)

<sup>n</sup> This wind, blowing from E. N. E., was a most vehement exciter of tempests. An allusion to the word of similar sound, *κακίας*, is also, as Kuster remarks, no doubt intended here.

<sup>o</sup> The wife of Pisistratus, and mother of Hippias and Hipparchus, was named Myrrhina, daughter of Callias, and here denominated by our poet *Byrsina*, in sportive allusion to the original calling of his old enemy Cleon, q. d. female tanner.

CHO.

Strike manfully.

CLE.

Oh! oh!

I'm beat by the conspirators.

CHO.

Yet strike him

Most soundly on the stomach; and with guts

And the intestines still chastise this fellow.

O thou most generous flesh, thou best of soul,

Who hast to us and to the citizens

Appear'd a saviour, how in argument

Varied and wise thou hast o'ercome this man!

How shall we praise thee as we could desire?

CLE.

By Ceres, it had not escap'd my notice

510

That things were dove-tail'd, and compacted thus.

CHO.

Ah me!—and say'st thou nothing as a wheelwright<sup>P</sup>?

S. V.

His deeds in Argos have not 'scap'd my notice.

While he pretends to make the Argives ours,

With them of Lacedæmon he maintains

A private intercourse—and well I know

On whose account this has been blown together;

'Tis for the captives' sake that it is forg'd.

CHO.

Well said—come hammer to his carpentry.

S. V.

Men there too harmonize in that design;

520

Nor shall thy gifts of silver or of gold,

Nor missions of entreating friends, persuade me

Not to declare these deeds to the Athenians.

CLE.

And I will to the council straight repair,

And tell how you're all sworn in league together,

And all your nightly meetings in the city,

And all your compacts with the Persian king,

As well as these Bœotian machinations.

<sup>P</sup> This line is addressed to Agoracritus, who, in his answer, employs terms of art, *συμφυσώμενα, χαλκεύεται*, which the Chorus highly applauds. Cleon had before made use of several technical words, *τεκταίνειν, γομφούμενα, κολλώμενα* and the sausage-maker replies to the calumnies uttered by that malevolent general by alluding to his gainful traffic in the case of the four-hundred Lacedæmonian captives taken in the island of Sphacteria. (See Plutarch, in his Life of Alcibiades.) The same subject is pursued by the sausage-vender in his next speech, who alludes to the gain made by Cleon in Sparta bargaining to liberate her captive citizens; especially referred to in the line, *καὶ συγκροτοῦσιν ἄνδρες αὐτ' ἐκεῖθεν αὖ.*

S. V. At what rate then is cheese bought in Bœotia ?

CLE. By Hercules, I'll stretch thee out at length. 530

CHO. Come now, what mind or sentiment hast thou ?

Show it, if e'er thou hast conceal'd the flesh

Under thy buttocks, as thyself declarest.

For to the senate thou shalt run in haste,

Since when he rushes in he'll slander us

Without exception, and excite a clamour.

S. V. I go, but first I will deposit here

These entrails and the knives.

CHO. Come now, anoint

This neck, that thou may'st slip from calumnies.

S. V. Thou speak'st it well, and like a wrestling master. 540

CHO. Come take these leeks and swallow them.

S. V. Why so ?

CHO. That thou may'st fight the better, garlic fed ;

But quick, despatch.

S. V. I do.

CHO. Remember now

To bite, to slander, tear away the crests,

And come again, having devour'd the gills :

But go rejoicing, and fulfil our mind—

So be thy guardian Agoræan Jove,

And having conquer'd come to us again

Spangled with crowns.

S.-C. 1. [*to the spectators.*] And ye apply your minds

To these our anapæsts, O ye who now 550

Are exercis'd in every muse's lore.

If any of our ancient comic teachers

Compelled us to come forward and recite

His compositions in the theatre,

He had not easily achiev'd this point ;

But worthy is the poet of your favour,

Who hates with us, who dares speak what is just,

And boldly rushes with an adverse step

On Typho and the hurricane—for that

Which as he says excites the wonderment 560

Of many who approach and question him,

Why for a long time he has ask'd no chorus.

He hath commanded us to say this to you :  
 " 'Twas not from folly that he hesitates,  
 But thinking that the art of comedy  
 Is of all labours the most difficult.  
 For of the many who have tried, but few  
 Have gratified themselves by their success.  
 And knowing you of old that every year  
 You change your natures, and give up with age 570  
 Your former poets—knowing well what Magnes  
 Was forc'd to suffer when his locks grew white,  
 Who oft from rival chorusses subdu'd  
 Erected trophies, sending forth to you  
 All kinds of voices, harping, fluttering<sup>q</sup>,  
 Piping in Lydian and lascivious strains,  
 Dyeing his body with the hue of frogs,  
 Preserved not his sufficiency to age ;  
 But in decline of life, tho' not in youth, 580  
 Was cast aside deserted by the power  
 Of jesting—then he thought upon Cratinus,  
 Who once with praise abounding, flow'd along  
 The level plains, and dragging from their station  
 Bore oaks and planes and his uprooted foes ;

<sup>q</sup> In this and the following line Aristophanes describes in a very concise and poetical manner the subjects of the five comedies of the old poet Magnes, towards whom, as well as the harper Connas, mentioned at v. 532, and again by Bdelycleo in the *Wasps*, v. 675, the Athenians had manifested signal ingratitude. The Scholiast informs us that he wrote dramas with the following titles : *τοὺς Βαρβατιστάς, καὶ Ὀρνιθας, καὶ Λυδοὺς, καὶ Ψῆνας, καὶ Βατράχους*—the Harpers, the Birds, the Lydians, the Fig-gnats, and the Frogs. This part of the choral parabasis abounds in poetical beauty ; and the lines which follow these that relate to the cold and cruel neglect experienced by Magnes in his old age, when, as Aristophanes says,

ἔξεβλήθη πρεσβύτης ὢν, ὅτι τοῦ σκώπτειν ἀπελείφθη.

are a beautiful imitation of a very noble passage cited by the Scholiast from Cratinus' comedy entitled *Pytina*—

"Αναξ" Ἀπολλον, τῶν ἐπῶν, τῶν ῥεινμάτων !  
 κακὰ χῶσι πηγαί· ὠδεκάκρουνον στόμα·  
 Ἰλισσὸς ἐν φάρυγι· τί ἂν εἴποιμί σοι ;  
 εἰμὴ γὰρ ἐπιβύσει τις αὐτοῦ τὸ στόμα,  
 ἅπαντα ταῦτα κατακλύσει ποιήμασιν·

But in the banquet he could only sing  
 "Fig-slipper'd Doro<sup>r</sup>!" and "artificers  
 Of well-compacted hymns." Thus flourish'd he.  
 But now you pity not to see him dote,  
 Altho' his pegs are fallen, his tongue is gone, 590  
 And gaping harmonies proclaim his age ;  
 But wearing his day-chaplet, now he roams  
 Like Connas, perishing with thirst, who should,  
 In recompense of former victories,  
 Drink in the Prytaneum, and not dote,  
 But be survey'd glittering at Bacchus' feasts.  
 What anger and ill usage on your part  
 Hath Crates suffered, who at small expense  
 Was wont to feast and send you straight away,  
 From his sweet mouth kneading most polish'd thoughts ;  
 And he alone had power to please you then, 601  
 Tho' sometimes failing, and at others not.  
 This was the cause of his delay and dread.  
 Moreover he would say, that one should be  
 A rower ere he took the helm in hand ;  
 Then stationed at the prow observe the winds,  
 And then direct his vessel—for these causes,  
 (Since modestly, and not with senseless prating,  
 He comes upon the stage,) raise in his favour  
 A mighty shout, and send him on his way 610  
 With a Lenæan cry instead of oars,  
 That joyfully the poet may depart  
 With shining countenance, as a reward  
 For having by his deeds fulfilled your mind.

S.-C.2. O Neptune, thou equestrian king,  
 Pleased with the coursers' brazen ring,

<sup>r</sup> These words, according to the Scholiast, are the beginning of a song of Cratinus ; and by introducing them in this place, Aristophanes, as Casaubon remarks, probably intended to inveigh against the mercenary and corrupt manners of the Athenian magistrates, Δωροῖ bearing a close analogy to δῶρον, a gift, and συκοπέ-διλε clearly alluding to the etymology of συκοφάντης. The beginning of the next line, τέκτονες ἐνπαλάμων ὕμνων, is also from Cratinus, in his play of the Eumenides, as the Scholiast informs us.



And spirit-stirring neigh ;  
 And galleys with the azure prow,  
 That swiftly o'er the wave below,  
 Their merchandize convey ; 620  
 With troops of youth in order bright,  
 Who vie the rival chariots' flight,  
 While gods oppose their headlong course ;  
 Monarch whose golden trident's force  
 Controls the dolphins of the deep,  
 Adored in vows from Sunium's steep<sup>s</sup>,  
 And on Geræstus' summit made—  
 O son of Saturn, thou whose love  
 All other deities above,  
 Protected Phormio in the fray<sup>t</sup>, 630  
 Where Athens' sons their power display,  
 Our chorus with thy presence aid.

S.-C. We wish to eulogize our forefathers ;

1. For they were heroes worthy of this land,  
 As of the peplos<sup>u</sup>: who in foot engagements,  
 As well as in the navy fenc'd by ships,  
 At all times conquering have adorn'd this city ;  
 For no one of them looking on his foes,  
 Counted their numbers, trusting for defence  
 To his own courage—if in any battle 640

<sup>s</sup> Sunium was a promontory at the southern extremity of Attica, and Geræstus a cape on the south of the island of Eubœa, on both of which temples were erected to Neptune. It is remarked by Dindorf that Aristophanes uses a number of epithets in this choral ode formed after the manner of the dithyrambic and tragic poets.

<sup>t</sup> Phormio was a naval commander, son of Asopicus, who gained naval victories over the Samians, Corinthians, and Peloponnesians. He is mentioned by Thucydides in the first and second books of his history ; and is justly declared by Aristophanes to be under the protection of the sea deity.

<sup>u</sup> This was the robe or veil annually consecrated to Minerva at Athens, and brought with great pomp into her temple ; on it were originally represented in needle work or embroidery the illustrious actions of that goddess, the assistance which she afforded to Jove in the war with the giants, her contest with Neptune, etc. In process of time the names and actions of the illustrious Athenian heroes came to be described thereon. See the elegant description in Virgil's *Ciris*. 21—35 :

Sed magno intexens, si fas est dicere, peplo, etc

And compare Homer, *Il. Z'*. 288—303.

They chanc'd to fall upon the shoulder, straight  
 They'd wipe the dust away, and then deny  
 Their overthrow, and struggle o'er again;  
 Nor would one general of those times demand  
 His public nurture from Cleænetus<sup>x</sup>.  
 Yet now, unless they carry the chief posts  
 And their free living, they refuse to fight.  
 But we our generous and spontaneous aid  
 Give to the city and her kindred gods;  
 This only in addition we demand, 650  
 Should peace e'er come and give us pause from toils,  
 Then envy not our cleanly revellings<sup>y</sup>.

S.-C.2. O Pallas, guardian of our state,  
 By whose protecting favour great,  
 Our sacred soil is crown'd;  
 Whose warriors' and whose poets' name  
 Gives ours a more aspiring fame  
 Than all the cities round;  
 Come hither, and with thee convey  
 Our helper in each warlike fray, 660  
 Victory, who on our choirs attends<sup>z</sup>,  
 And from each hostile stroke defends,  
 Now therefore to our call appear—  
 For to these men with all thine art  
 Triumphant strength thou must impart;  
 If e'er before, O grant it here!

S.-C. We wish to praise whate'er we know of horses;

1. For they are worthy to be eulogis'd,

<sup>x</sup> The Scholiast informs us that he was conjectured to be the author of a law regulating the public largesses of provisions. The father of Cleon, according to Thucydides, bore the same name.

<sup>y</sup> This latter verb is a term of the bath, and derived from *στλεγγίς*, *strigil*, from the use made of that instrument by such as frequented the bagnio. The Ravenna Codex reads *φθορεῖτο*, and Casaubon proposes *φθονῆτο*, which is the lection of the Scholiast, who cites this line to illustrate the expression *ὁ δὲ Κόμην ἔχων* in the *Clouds*, v. 14.

<sup>z</sup> From this and the preceeding lines Palmer concludes that the comedy of the *Knights* was brought on the stage before the eighth year of the war, a period so calamitous to the Athenians on account of their ill success at Megara and the Delian slaughter, as related by Thucydides in his fourth book.

Since they have taken part in our affairs,  
 Assisting oft in battles and incursions. 670  
 But we not greatly wonder at their deeds  
 Achiev'd by land, as when they manfully  
 Attack'd the boats that ferried o'er the steeds,  
 With their bought cups, their onions, and their garlic<sup>a</sup>.  
 Then having seiz'd their oars, e'en like us men,  
 They lean'd upon them, with equestrian neigh  
 Shouting, "holla! who rows?—more vigorously—  
 What do we?—drive you not on, Samphora<sup>b</sup>?"  
 On Corinth they descended; then the youngest  
 Dug beds out with their arms, and went in search 680  
 Of coverlids—eat cray-fish, that might creep  
 From out their holes, instead of Median pasture;  
 Hunting even in the bottom of the deep.  
 Thus, says Theorus, spoke à crab of Corinth:  
 "O Neptune, 'tis a lamentable thing<sup>c</sup>,  
 That neither in th' abyss, nor yet by land,  
 Nor yet in the sea can I avoid the knights."

## ACT II. SCENE I.

CHORUS, *speaking to AGORACRITUS as he comes out of the senate-house.*

CHO. O dearest and most valorous of men,  
 What care thine absence has afforded us!  
 And now, since thou hast come safe back again, 690  
 Relate to us the progress of th' affair.

<sup>a</sup> The Greek and Roman soldiers were accustomed to carry with them to battle all the furniture here denoted synecdochically by the word *κώθωρας*, a kind of Lacedæmonian cup, described by Plutarch in his life of Lycurgus; and provisions, such as garlic, onions, bacon, etc. necessary for their living in the camp.

<sup>b</sup> This is said as if by one horse exciting his yoke-fellow to drive on briskly. The word Samphora denoted a horse which had the letter Σ (anciently called *san*) inscribed on its thigh, as *κοππατίας* signified that which was marked by a Κ (see the *Clouds*, vv. 23. 123.)

<sup>c</sup> This and the two following lines are parodied from a Scolium of Timocrates the Rhodian (see the *Acharnians*, 533, etc.) Thus far extends the parabasis. The chorus proceeds to address the sausage-vender.

S. V. What else, but that I gain'd the victory?

CHOR. Now have we worthy cause to shout for joy.

O thou who speak'st so well, and better far,  
Whose deeds are still more noble than thy words,  
Go o'er the whole to me, I pray thee, clearly;  
For I, methinks, could travel a long way  
If but to hear thee—wherefore, best of men,  
Speak boldly, for we all do give thee joy.

S. V. In truth 'tis worth your while to hear the whole: 700

For straightway hence I follow'd after him,  
But he within, like thunder bursting forth,  
Portentously inveigh'd against the knights,  
Hurling down rocks, and as conspirators,  
Attacking them in most persuasive speech.  
And all the council, hearing him, became  
Full of his calumnies, that grow like orrache<sup>d</sup>,  
Looking with sour contracted countenance<sup>e</sup>.  
And soon as I perceiv'd his arguments  
On the beguil'd assembly gaining ground, 710  
“Come on,” I said, “gods of deceit and fraud<sup>f</sup>,  
Malicious fools, deceptive, scurrilous,  
And thou, O forum, where my youth was nurtur'd,  
Now give me confidence, a fluent tongue,  
With shamelessness of voice.” While thus I thought,  
A dirty fellow on my right exploded;  
Him I saluted; then with hinder stroke,  
Shatter'd the barriers, and with gaping mouth  
Shouted, “O council, first it is my wish

<sup>d</sup> ψευδατραφάξυος πλέα. This was a kind of potherb of very quick growth (atriplex), and is therefore most ingeniously applied by our poet to denote the slanderous accusations of Cleon, and the ready faith with which they were received by the council.

<sup>e</sup> Literally, *looked mustard*, ἔβλεψε νᾶπιν.

<sup>f</sup> It was customary for the ancient orators to begin their speeches in the senate-house by imploring the assistance of the gods. Hence Aristophanes makes Agoracritus invoke the deities of fraud and iniquity, Σκίταλοι καὶ Φένακες, as being most likely to favour his schemes. In the next line, instead of Κόβαλοι, the Scholiast certainly read Κοάλεμοι; and the two lines are thus arranged by Reisig:

ἄγε εἴη φένακες, καὶ Μόθωνες, ἦν ἔ' ἐγὼ  
Βερέσχηθαι Σκίταλοί τε καὶ Κοάλεμοι

To bring you news of prosperous import ; 720  
 For since the war has broken out between us,  
 Cheaper anchovies I have never seen<sup>g</sup>.  
 Then instantly they smooth'd their looks and crown'd me  
 For my good tidings—and I briefly told them  
 My secret, how a single obolus  
 Might purchase such a quantity of fish  
 As would fill all the potters' bowls together.  
 Loud they applauded me with open mouth.  
 But he, the Paphlagonian I would say,  
 Suspecting this, and at the same time knowing 730  
 What speeches most delighted the assembly,  
 Deliver'd his opinion—"men, long since  
 It has appear'd to me, that when good news  
 Has been announc'd, it would be right upon  
 The altar of our goddess to present  
 A sacrificial hecatomb"—again  
 The council nodded approbation on him.  
 And soon as I perceiv'd myself o'ercome  
 With muddy pellets<sup>h</sup>, I o'ershot the mark,  
 Proposing in their stead two hundred oxen. 740  
 And to Diana I exhorted them  
 To vow a thousand kids upon the morrow,  
 Provided that of sprats there might be sold  
 One hundred for a farthing—once again  
 Th' assembly look'd on me with head erect.  
 And hearing this, he stammer'd with surprise—  
 Then on the Prytanees and archers dragg'd him ;  
 And made a tumult for th' anchovies' sake,  
 Standing erect, while he entreated them

<sup>g</sup> οὐπόπορ' ἀφύας εἶδον ἀξιώτερας The Scholiast on this passage observes : This part of Agoracritus' speech contains a severe sarcasm on the Athenian senate, whose time was spent in the discussion of light and frivolous subjects, and who suffered themselves to become an easy prey to others.

<sup>h</sup> This expression, as Schutz observes, is a comic way of asserting that he perceived himself outdone by the sacrifice of a hundred oxen on the part of his adversary, and therefore resolved to shoot beyond him by offering two hundred. The thousand kids vowed to Diana (Ἀγρότερα), allude to the promise made by the Athenians, according to Xenophon, before the battle of Marathon, to sacrifice to this goddess as many kids or goats as they slew of enemies.

To wait a little time, "That ye may hear 750  
 What news the herald brings from Lacedæmon,  
 For he is come to speak about the truce."

Then with one mouth they all began to cry,  
 "Of treaties now?—O wretch! when they perceive  
 How cheap anchovies are with us? no truce  
 We stand in need of, let the war go on."

And straight they shouted to dismiss the council.

Then o'er the bar they leapt on every side,  
 While I ran up and purchas'd in the market  
 The coriander and whole stock of leeks; 760

And then on such as needed it I gave  
 Sauce for th' anchovies gratis—while they all  
 With approbation and applause so cheer'd me,  
 That I came hither after having gain'd  
 The whole assembly for an obolus.

CHO. Thou hast done all a prosperous man should do;  
 The wretch hath found another, more deck'd out  
 With varied rogueries, and crafty words.  
 But mind that to a most successful issue  
 Thou bring the contest—knowing well long since 770  
 Thou hast in us allies who wish thee well.

## SCENE II.

AGORACRITUS, CHORUS, *to them* CLEON.

S. V. But lo! here comes the Paphlagonian,  
 Driving before him the still wave, disturbing,  
 Confounding all—as though he'd swallow me.  
 Impudent bugbear!

CLE. If I foil thee not,  
 While any of my ancient frauds is in me,  
 By all means let me perish.

S. V. I admire  
 These threats, and ridicule thy vapouring;  
 I leap, and sing aloud<sup>i</sup> with cuckoo's note.

<sup>i</sup> ἀπεπνδάρισα μόθωνα, περιεκόκκυσα. The verb πνδάριζειν (qu. ποδαρίζειν) signifies to leap up, as those who cannot contain themselves for joy. περικοκκύ-

CLE. By Ceres now, if I devour thee not 780  
From out this land, would I might never live !

S. V. Devour me, you ?—If I don't swallow thee,  
And burst asunder when I've gulp'd thee down.

CLE. I'll ruin thee outright, I swear I will,  
By the precedence I from Pylos gain'd <sup>k</sup>.

S. V. Precedence, ah ! how shall I see thee thrown  
From thy precedence to the lowest seat !

CLE. I swear by heaven I'll bind thee to a stake.

S. V. How choleric <sup>l</sup> !—what viands shall I give thee ?  
What would'st thou please to feed on most ? the budget ?

CLE. I will tear out thine entrails with my nails. 791

S. V. And with my nails I'll seize the food which thou  
Tak'st from the Prytanæum.

CLE. I will drag thee  
To do me justice in the people's sight.

S. V. Nay, I'll drag thee, and charge thee heavily.

CLE. But, wretch, in nothing will they trust to thee.  
While I make sport with them just as I please.

S. V. How much thou think'st the populace thine own !

CLE. True, for I know on what it should be fed.

S. V. And so, as nurses do, you feed him badly ; 800  
For chewing first you give him a small portion,  
And swallow down three times as much yourself.

CLE. By Jupiter, thro' my dexterity,  
I can enlarge the people and contract.

S. V. My fundament has the same quality.

CLE. Think not to rate me in the council, friend.  
Go we before the people.

S. V. Nothing hinders ;  
Therefore go on, and let not aught detain us.

CLE. O Demos, come out hither.

*ζῆν*, is properly, to crow like a cock that chants with head erect—or it is a verb formed to imitate the note of a cuckoo ; *μόθων* denotes a kind of low dance and song, *φορτικὸν εἶδος ὀρχησίῳ* (Scholiast).

<sup>k</sup> Cleon swears by the honour of precedence at the theatre, which the Athenians conferred upon him for his successes at Pylos.

<sup>l</sup> It is commonly said that a man under the influence of hunger is more quickly moved to anger—whence the caution given by Theocritus (xv. 148.)—

*παινᾶντί γε μηδέποτ' ἐνθης.*



S. V. Yes, by Jove,  
Come out, O Father.

CLE. Dear Demidion, 810  
Come forth, that thou may'st see how I'm reviled.

## SCENE III.

AGORACRITUS, CLEON, DEMOS, CHORUS.

DEM. Who are these bawlers?—will you not depart  
Straight from my door? you've broke my olive branch.  
O Paphlagonian, who is wronging thee?

CLE. On thy account I'm beaten by this man,  
And by the youths.

DEM. On what account?

CLE. Because,  
Good Demos, I do love and honour thee.

DEM. But who art thou, in truth?

S. V. This fellow's rival;  
Who lov'd long since, and wish'd to do thee good,  
With many other honourable men. 820  
But thro' this man our power is nought,—for thou  
Resemblest pamper'd children—not admitting  
The fair and honest; but surrendering  
Thyself to lanthorn sellers, cordwinders,  
To leather-cutters, and to hide-dealers.

CLE. Yes, for I benefit the people.

S. V. Tell me,  
In doing what?

CLE. In that I have supplanted  
The generals from Pylos, sailing thither,  
And bringing those of Lacedæmon back.

S. V. And I, in walking from the workshop, stole 830  
A pot of meat which some one else had cook'd.

CLE. Then straight convoke th' assembly, O my people,  
That finding which is best dispos'd to thee,  
Thou may'st decide to give thy love to him.

S. V. Agreed, decide—save only in the Pnyx.

DEM. I cannot sit in any other place;  
But in the Pnyx, as erst, we must assemble.

S. V. Ah me, ill-fated, how am I undone !

For the old man is, when at home, most wise ;  
But soon as on this rock he sits him down, 840  
He gapes as one who is suspending figs<sup>m</sup>.

CHO. Now it behoves thee loosen all thy sails,  
Bearing a dauntless spirit, with such speech  
As cannot be evaded, and by which  
You may excel this man—for he is one  
Of varied spirit, and discovers means  
Out of his most impracticable state.  
With strength and vigour then have at the man.  
But take care, and before he come against thee,  
Suspend the grapnel, and put out the boat. 850

CLE. Minerva, sovereign guardian of the state,  
I pray thee, if towards th' Athenian people  
I'm best affected, next to Lysicles,  
Cynna and Salambaccho<sup>n</sup>, that as now,  
I in the prytanéum still may be  
Nurtur'd, in recompense of doing nought.  
But if I hate thee, and not fight alone  
In thy defence, may I be sawn asunder,  
Or cut in pieces to make harness leather.

S. V. And I, O Demos, if I love thee not, 860  
Nor cherish, may I be cut up for hash.  
And if you trust not these assurances,  
May I be scrap'd upon this chopping block,  
With cheese for salad sauce, and with a hook  
Dragg'd ignominiously to Ceramicus.

<sup>m</sup> By this rock is meant the Pnyx, situated on the rocky citadel at Athens, where the popular assemblies were held. By comparing old Demos to one who is suspending figs, the poet probably means to cast a reflection upon the folly or *strenua inertia* of his countrymen ; who showed as much anxiety in trifling matters, as boys evinced to catch with gaping mouths the figs, which were suspended on a thread and swung in the air ; this kind of sport, as the Scholiast informs us, was called *ἐμποδίζειν ἰσχυάδας*.

<sup>n</sup> Lysicles, according to the Scholiast, was slandered as a dealer in sheep—Cynna and Salambaccho were famous courtesans of Athens, the former of whom is mentioned again in the Wasps, 1027, and Peace, 753, as well as by Photius in his lexicon. In the latter name it is probable that Aristophanes alludes to *Σαλαμβώ*, a Babylonish name of Venus, so called from her restless anxiety for the lost Adonis—*σάλα γὰρ ἡ φροντίς*. (Photius).

CLE. And how can any citizen, O Demos,  
 Be more a friend to you than I?—who first  
 Consulting for your good, with power of wealth  
 Enrich'd the common stock by strangling those,  
 Tormenting these, and importuning others; 870  
 Not heeding any private man at all,  
 So I but gratified thee.

S. V. This, O Demos,  
 Is nothing wonderful—for I will act  
 In the same manner towards thee—since the bread  
 From others snatch'd I will impart to thee.  
 But I will show thee that he neither loves  
 Nor is inclined to favour thee, except  
 For this alone, that he enjoys thy coals.  
 For thee, who with the Persians hast contended,  
 And conquer'd, for the land at Marathon, 880  
 Making our tongues resound the victory,  
 He cares not if thou sittest on the rocks  
 In this hard fashion, not as I who bring  
 This cushion to thee, which I've sewn myself;  
 But rise, and then sit softly, lest thou wear  
 Those hinder parts, as late in Salamis°.

DEM. Man, who art thou?—one of Harmodius' kindred?  
 This deed is truly kind and popular.

CLE. How art thou by a few fair speeches gain'd  
 To favour him!

S. V. Thou too, ere now, with baits 890  
 Much smaller far than these hast taken him.

CLE. And yet if any man appear who more  
 Assists the people, or affects thee more  
 Than I do, may I lose my wager'd head.

S. V. How lov'st thou him whom thou see'st dwell in barrels<sup>p</sup>

° Alluding to the celebrated sea fight (A.D. 480.), after which Xerxes was compelled to retire disgraced and defeated from Greece. The article *τῆν*, in this line *ἵνα μὴ τριβῇς τῆν ἐν Σαλαμῖνι*, may agree either with *φυγῆν*, or, more in the manner of Aristophanes, with *πυγῆν* understood. Compare Pindar, (Nem. ix. 62.)—

*νῶ τα τυπέντα μαχατὰν  
 θυμόν αἰσχυνθῆμεν.*

<sup>p</sup> This and the two next lines allude to those Athenians, who returning from the

These eight years past, in vultures' nests, and turrets,  
 Not pitying, but confining him, and squeezing,  
 And the peace brought by Archeptolemus,  
 Thou hast dispers'd, kicking th' ambassadors  
 Out of the city, who invite to truce. 900

CLE. That he, forsooth, may rule o'er all the Greeks.  
 For in the oracles it is express'd,  
 That in Arcadia for five oboli  
 'Tis fated that hereafter he should judge,  
 If he have patience—but with all my power  
 I'll lead and nurture him, since I have found  
 Whence his three oboli he may obtain,  
 In ways or fair or foul.

S. V. Not machinating,  
 By Jove, how o'er Arcadia he may rule<sup>a</sup>,  
 But rather that by threats and contributions, 910  
 Drain'd from the cities, the dense cloud of war  
 May from the people hide thy knaveries,  
 Who in their need and greediness of pay  
 Look open mouth'd towards thee—might he e'er,  
 Returning homeward in a time of peace,  
 Dwell in his fields, and recreate himself,  
 Eating new corn and olives press'd, he'll find  
 On talking o'er the matter, how much good  
 You have cut off from him by your fix'd stipend<sup>r</sup>.  
 'Then fierce with rage he'll come to thee and seek 920  
 To crush thee with condemnatory votes.  
 Well knowing this, thou cheat'st him with thy dreams.

fields in the disastrous years of the war, lodged in barrels, like Diogenes (*ἐν ταῖς πιθάκραις*), vultures' holes, and turrets, on account of the scanty accommodation which the city afforded. (Thucyd. ii. 52). The Attic word is *φιθάκη*. By *Archeptolemus* Palmer and Brunck understand that Lacedæmonian who was sent to Athens on the subject of making peace and liberating the island of Sphacteria from its state of blockade.

<sup>a</sup> Aristophanes must here be understood as denoting the whole of the Peloponnesus, or the land in possession of the Athenians; for since Arcadia was situated in the middle of that peninsula, it was necessary that the circumjacent countries should be conquered before Athens could be in possession of Arcadia.

<sup>r</sup> Agoracritus here accuses Cleon of depriving the poor of all their advantages, while he appears to assist them with the military stipend.

- CLE. Is't not a shame that thou speak'st thus of me,  
 And slander'st to the Athenians and the people,  
 Him who, by Ceres, for the state has wrought  
 By far more good deeds than Themistocles ?
- S. V. O citizens of Argos, hear him speak !  
 Make thyself equal to Themistocles,  
 Who fill'd our city, having found it empty !  
 And added the Piræus<sup>s</sup>, forming thus 930  
 A common bakeshop for the dining crowd,  
 Taking from us none of our old possessions ;  
 But giving us new fishes—now thou seekest  
 To make th' Athenian citizens reside  
 In a less spacious town, by raising walls  
 To subdivide, and cheating oracles,  
 Thyself comparing to Themistocles ;  
 He flies the land, while thou on fine wheat feedest<sup>t</sup>.
- CLE. Is't not a shame, O Demos, that I hear  
 Such words from this man, 'cause I love you so ? 940
- DEM. Cease then, and rail not in this evil fashion.  
 Long time thou hast defrauded me in secret.
- S. V. O my dear people, he is most impure,  
 And has committed great iniquities.  
 Where'er thou gapest, cutting down the stalks,  
 He swallows greedily the official dues<sup>u</sup>,

<sup>s</sup> Themistocles fortified the harbour of Piræus; thus adding to the benefits which he had already conferred upon his countrymen, and added it to the city, which is expressed by the word *προσέμαξε*, as if he had kneaded them together in one mass; thus giving to the people a greater abundance of fish, perhaps by some contrivance connected with the addition of the harbour to the city. This is mentioned by Plutarch in his life of Themistocles, who however reads, *προσέμειξεν*, thus losing the metaphor of the bake shops,

<sup>t</sup> σὺ δ' Ἀχιλλείων ἀπομάττει. That is, according to the Scholiast, thou partakest of provision at the public cost in the Prytanéum; for certain kinds of corn, particularly large and fine, were named from Achilles, as is testified by Athenæus, Eustathius, who cites this passage to confirm his interpretation, and Galen his Hippocratic Lexicon.

<sup>u</sup> The expression in the original is very remarkable—

——— τοὺς καυλοὺς  
 τῶν ἐϋθρονῶν ἐκκαυλίζων

The metaphor being taken from the herb garden, in which many species are particularly esteemed for the stalk. The poet objects to Cleon, that he had plucked up by the roots, and employed to his peculiar use, all the public revenues.

And with both hands scoops out the public wealth.

CLE. Thou shalt not glory in thy fraud—for I  
Will prove against thee thirty-thousand thefts.

S. V. Why beatest thou the sea with flouncing oars, 950  
Most wicked towards th' Athenian populace?  
And I will shew, by Ceres, or not live,  
That thou hast taken gifts from Mitylene<sup>x</sup>  
Of more than forty minæ in amount.

CNO. O thou who hast appear'd to all mankind  
The greatest aid, thee I felicitate  
For thy free speech—if thou continue thus,  
The first of Grecians thou wilt be, and o'er  
The allies shalt domineer, holding the trident,  
By which thou may'st amass exceeding wealth, 960  
Confounding and disturbing—nor dismiss  
The man, since he has given thee a handle,  
For thou wilt easily, with lungs like thine,  
Be master of him.

CLE. To this point, O friends,  
Our circumstances have not come, by Neptune.  
For such a deed has been achiev'd by me,  
To stop the mouth of all my enemies,  
While any of the Pylian shields remain<sup>y</sup>.

S. V. Stop at the shields—for thou hast given a handle,  
Since 'twas not right in thee, who lov'st the people,  
That with their loops they should be dedicated. 971  
But this, O Demos, is a stratagem,  
That if thou wish to castigate this man,

<sup>x</sup> Alluding to the atrocious decree passed in the fifth year of the war, by which the Athenians ordered all the Mitylenæans to be put to death by their soldiers. Paches was sent to execute this cruel order, which however was revoked the next day, and the counter order sent by a galley, which sailed with all possible speed (see Thucydides, b. iii. cap. 35. 49.)

<sup>y</sup> Cleon says that he cannot be justly condemned while any of the shields taken from the Pylian captives remain dedicated in the temples. The sausage-vender here retorts upon him that he had given a handle for crimination by suspending those shields with their arm loops, as if ready for use, which was contrary to the usual custom in consecrating arms.

Thou may'st not have the power—for thou perceivest  
How much the youthful tanners crowd around him,  
And honey-sellers and cheese-mongers dwell  
Around, conspiring all to this same end.  
So should'st thou rage and ostracise in looks,  
Having withdrawn our shields by night, they'd run  
And seize the entrance of our granaries. 980

DEM. Ah wretched me! have they then buckler rings?  
O wretch! how long a time hast thou deceiv'd me,  
Cajoling thus the people with thy din.

CLE. O friend, trust not to any words, nor think  
Ever to find a better friend than me.  
Who here alone quell'd the conspirators;  
Neither has any plot in the city hatch'd  
Escap'd me once, but straight I gave th' alarm.

S. V. Thou actest as do those who fish for eels:  
They when the lake is free from storm take nothing;  
But from the bottom, if they stir the mud, 991  
Receive their prey—so thou receivest thine  
If thou disturb the state. But this one thing  
Tell me, thou who hast sold so many skins  
Of leather, hast thou ever given to him (i. e. Demos)  
Whom thou pretend'st to love, from thine own  
stock

A shred of leather for a pair of shoes?

DEM. No, by Apollo.

S. V. Then thou know'st this man,  
And of what quality he is—but I  
This pair of shoes have brought for thee to wear. 1000

DEM. Of all I know I judge that thou deserv'st  
Most at the people's hands, from head to foot;  
And art the best affected towards the state.

CLE. Is't not a shame then that a pair of shoes  
Should have such power, and that you should forget  
My benefits towards you; who have caus'd  
The debauchees to cease, expunging Gryttus?

S. V. Nay, is it not a shame that thou should'st cause  
The debauchees to cease, so loose thyself?

It cannot be but thou hast put them down 1010





CLE. O wretch, with what buffooneries thou plagu'st me!

S. V. Yes, for the goddess has commanded me

To overmatch thee in cajolery. 1040

CLE. But thou shalt not succeed, for I announce

That I, O Demos, when thou'st nought to do,

Will give thee a dish of pottage to lick up.

S. V. But I give thee a little box of ointment,

To plaster o'er thy wounded skins withal.

CLE. I'll pluck out thy grey hairs and make thee young.

S. V. Here take this hare's stump to wipe round thine eyes.

CLE. Then wipe and rub them on my head, O Demos.

S. V. On mine, on mine.

CLE. I'll make thee to provide

A public galley at thy private cost: 1050

And thou shalt have, in the old ship's repair

No end to thine expenses—and moreover

I will contrive for thee a rotten sail.

CHO. The man is furious; cease thy boiling rage,

You must withdraw the fuel, and abate

These ebullitions.

CLE. Ample retribution

Weigh'd down by taxes thou shalt render to me;

For I will hasten that among the rich

Thou may'st be number'd.

S. V. I will make no threats,

But these good wishes for thee—that a pan 1060

Hissing with fried sleeve-fish may stand beside thee

And whilst thou art about to make thy motion

For the Milesians, and to gain a talent

If thou succeedest in the affair, and hasting

To fill thy mouth with fish, before thou comest

Into the assembly, ere thou canst devour them,

A man may come between, and thou, desirous

To seize the talent, shalt be suffocated

In swallowing them.

CHO. Well said, by Jupiter,

And by Apollo, and by Ceres too. 1070

DEM. To me he also clearly seems to be

A virtuous citizen, such as of old,

No man existed of the farthing tribe.  
 But thou, O Paphlagonian, who professest  
 To love me, givest me to feed on garlic;  
 And now restore the ring<sup>b</sup>, since thou no more  
 Shalt be my guardian.

CLE. Take it—but know this  
 If thou wilt not permit me still to rule,  
 Soon shall another his appearance make  
 More knavish than myself.

DEM. It cannot be 1080  
 That this ring should be mine—at least it bears  
 A different sign, or else I see not clearly.

S. V. Let me know then, what was the sign?

DEM. A leaf,  
 Cook'd with beef fat.

S. V. This is not in it.

DEM. Not  
 The leaf? what was it then?

S. V. A gaping gull,  
 Haranguing on a rock.

DEM. Ah! wretched me!

S. V. What is the matter?

DEM. Carry it far hence,  
 He had not my ring, but Cleonymus',  
 Yet this from me receive, and be my steward.

CLE. Not yet, O master, I beseech—at least 1090  
 Ere thou hast heard some of my oracles.

S. V. And mine as well.

CLE. But if you are persuaded  
 By this man, you must needs be render'd blind<sup>c</sup>.

<sup>b</sup> Among the ancients a ring was the symbol of domestic as well as public authority, and to withdraw it from a steward, or one invested with this mark of power, was to deprive him of his stewardship. Hence Demos, depriving Cleon of the dominion which he so unrighteously exercised, calls upon him to resign the ring, which as long as it remained in his possession, gave him the title of *σφραγιεφύλαξ*. The sign upon the ring, viz. the gaping gull haranguing from a rock (v. 1092.), designates the voracious Cleon, addressing the people from a stone suggestum or pulpit in the Pnyx.

<sup>c</sup> The word here used by Aristophanes (*μολγόν*) is of very unusual occurrence in this signification. The common interpretation of it being a peculator—ὁ ἀμίλ-

S. V. And if by him, you will be stripp'd quite bare  
From head to foot.

CLE. But mine declare 'tis fated  
That thou rose-crown'd shalt the whole country rule.

S. V. And mine that in a broider'd azure robe<sup>d</sup>,  
Bearing a chaplet on a golden car,  
Smicythe and her lord thou shalt pursue<sup>e</sup>.

CLE. Go, bring the oracles that he may hear them. 1100

S. V. I will—and thou bring thine, incontinent.

CLE. Behold—

S. V. I go, by Jove, for nothing hinders. [*Exeunt.*]

CHO. The sweetest light of day will shine upon  
The present race, and all who are to come,  
If Cleon perishes—tho' I have heard  
Certain, who were most crabb'd old men, declare  
Against this in the pleaders' rendezvous<sup>f</sup>,  
Asserting that if in the commonwealth  
He were not to become a leading man,  
There had not been two useful instruments, 1110  
A pestle and a ladle. I moreover

γων τὰ κοινά. The Scholiast defines it in this passage *μολγὸν ἀντὶ τοῦ τυφλόν*, and refers to Herodotus, who, in the second chapter of his fourth book, affirms that it was the barbarous custom of the Scythians to deprive of sight all their slaves, on account of the mares'-milk which is their customary drink (see Homer's description of the simple and long-lived Hippomolgians, in the opening of the thirteenth Iliad.) Dionysius, in his *Periegesis* (v. 309.), gives the word as an epithet and not a proper name,

*ἐνθα Μελάγχλαινοί τε καὶ ἀνέρες ἵππομολγοί.*

<sup>d</sup> *ἀλιουργίᾳ ἔχων*. On this line Casaubon observes: *ἀλιουργίς* est res mari elaborata—*ἄλς* marē, *ἔργον* opus. Brunck renders the word, *purpureum sagum acupictum*.

<sup>e</sup> According to the Scholiast, Smicythe was an effeminate king of Thrace, and *Κύριον* is put for Cyrus, son of Artaxerxes the Persian monarch, who favoured the party of the Lacedæmonians, and supplied them with money in their warfare with the Athenians. I have followed Brunck, who renders the passage *persequeris Smicytham et dominum*

<sup>f</sup> *ἐν τῷ δείγματι τῶν δικῶν*. That is, according to the Scholiast, in the Piræus, in a certain part of which, called the *Δεῖγμα* (a place like the eastern bazaars, [Donnegan]), merchants exhibited specimens of different wares, and law-suits were decided. It was a place of great resort with the citizens. This sprightly song of the chorus, the verses of which consist of the fourth epitrite and a diiamb,

*οἶων ἀργαλεωπάτων*

contains a severe ridicule upon the forensic disposition of the Athenians.

Admire his hoggish indocility.  
 For all the boys who went with him to school,  
 Say that he only could adapt his lyre  
 To Doric harmonies, and would not learn  
 Another strain, and then in angry mood  
 The harper bid them take the boy away,  
 "He's one who cannot learn a single note  
 Of harmony, except in Doric mood<sup>ε</sup>."

## ACT III. SCENE I.

CLEON, AGORACRITUS, DEMOS, CHORUS.

[CLEON *re-entering with the oracles.*]

CLE. Behold, look here—and yet I've not got all. 1120

S. V. Ah me! I burst—'and yet I've not got all!'

DEM. What are these?

CLE. Oracles.

DEM. All?

CLE. Do you wonder?

By Jupiter, I've still a chestful left.

S. V. And I an upper with two dwelling rooms.

DEM. Come, let me see, whose oracles are these?

CLE. Mine are of Bacis.

DEM. Whose are thine?

S. V. Of Glanis,

His elder brother.

DEM. Whom do they concern?

CLE. Athens, and Pylos, thee and me, and all things.

DEM. And thine, what treat they of?

S. V. Athens, and lentils,

Of Lacedæmon, and fresh mackerel; 1130

Of those who mete corn falsely in the market;

Of thee and me—let this man bite himself.

DEM. Come now, that you may read me them—that chiefly  
 Which most regards myself—how I am pleas'd

<sup>ε</sup> ἢν μὴ Δωροδοκιστί. A play upon the word *δωροδοκεῖσθαι*, denoting the mercenary character of Cleon, who was at once a *pestle and a ladle*—"l'un pour ecraser, l'autre pour brouiller tout," as the French translator observes in his note.

With soaring eagle-like among the clouds.

CLE. Hear therefore now, and give thy mind to me :

“ Descendant of Erechtheus, tell the terms

In which Apollo shouted out to thee

His oracles from the obscure recess,

Deliver'd thro' his honourable tripods. 1140

He order'd thee to guard the sacred dog

With teeth as sharp as saws, who gaping for thee

Loudly, and shouting, will advance thy hire,

For many daws from hatred chatter at him.”

DEM. By Ceres, what these mean I cannot guess ;

For what in common can Erechtheus have

With jackdaws and with dogs ?

CLE. I am the dog,

Barking in your defence ; now Phœbus hath

Enjoin'd thee to preserve me as your dog.

S. V. This is not utter'd by the oracle, 1150

But the dog nibbles at their prophecies,

As at your doors—for one thing is said truly,

Concerning this same dog.

DEM. Now tell it ; but

I first will take a stone, lest the response

Oracular, touching the dog, should bite me.

S. V. “ Beware, Athenian, this man-stealing dog,

This Cerberus, who fawning with his tail,

And watching when you sup, devours your food,

Whene'er by chance you turn aside and gape ;

Then creeping stealthily into the kitchen, 1160

With dog-like greediness licks up by night

The dishes and your island revenues.”

DEM. By Neptune, thine is better far, O Glanis.

CLE. O friend, give ear, and after that decide.—

“ There is a woman, who in sacred Athens,

Will bring a lion forth—who, for the people

Shall fight with many gnats, as for his cubs ;

Of him beware thou, and erect a wall

Of wood with iron towers.”

DEM. Know'st thou what mean

These words ?

- S. V. Nay, by Apollo, I know not. 1170
- CLE. The god commands thee to preserve me safe,  
For I am to thee in the lion's stead.
- DEM. And how without my knowledge art thou so?
- S. V. One thing he does not teach thee of set purpose,  
Touching the oracles—'tis only this—  
What means this iron wall, and wood, wherein  
Loxias hath order'd thee to keep him safe.
- DEM. Then what intends the god to say?
- S. V. This man  
He orders thee to bind on wooden frame,  
That has five holes.
- DEM. It seems to me that now 1180  
These oracles will be fulfill'd.
- CLE. Ne'er think it;  
For envious ravens croak—but love the hawk,  
Remembering in thy mind who 'twas that brought thee  
The captive raven brood from Lacedæmon<sup>h</sup>.
- S. V. The drunken Paphlagonian undertook  
This dangerous enterprise—foolish Cecropian,  
Wherefore esteem'st thou this a mighty deed?  
Since ev'n a woman might bear any load<sup>i</sup>,  
Provided that the man imposing would  
But aid her to sustain it;—yet not fight. 1190
- CLE. But tell me this—what Pylos spoke he of?  
“Before the other Pylos stands<sup>k</sup>—”

<sup>h</sup> *Λακεδαιμονίων κορακίνους*. The Scholiast says in his note on this passage, that Aristophanes here calls his enemies crows, and himself a kite; *Κορακῖνος*, he adds, is a kind of fish. It is however most probable that we should understand, with Bergler, the captives taken in Sphacteria.

<sup>i</sup> This and the following line allude, as the Scholiast says, to the assistance which Cleon received from the genius of Demosthenes in the affair of Pylos. The verses themselves are said to be from a poem called the Trojan women judging the cause between Ajax and Ulysses, (compare Ovid, *Met.* viii. 361.) who makes the latter say to the former, in his highly poetical narrative of the contest,

——— tibi dextera bello

Utilis; ingenium est, quod eget moderamine nostri;  
Tu vires sine mente geris; mihi cura futuri est.

<sup>k</sup> The remainder of this oracular hemistich, as given by the Scholiast, is, *Πύλος γε μὴν ἔστι καὶ ἄλλη*. There were three cities of the name of Pylos, situated in different parts of the Peloponnesus.



DEM.

What means this,

Before the other Pylos?

S. V.

This he says—

That from the baths he'll take away the tubs.

DEM. Then shall I go to day without a washing.

S. V. For he hath snatch'd away our bathing tubs.

Now here ensues a naval oracle,

To which 'tis right thou should'st give all thy mind.

DEM. I do—but read it, that I may find out

How to my sailors shall their pay be given<sup>1</sup>. 1200

S. V. "O son of Ægeus, the fox-dog beware,

Lest by his secret fawning he deceive you;

Swift-footed, and much skill'd in crafty gains."

Know'st thou what's meant by this?

DEM.

Philostratus<sup>m</sup>

Is the amalgam of the dog and fox.

S. V. He means not so; but whatsoe'er swift ships

This man demands to bring the money home,

Apollo orders that you give them not.

DEM. But how is this dog-fox a galley?

S. V.

How?

Because a galley and a dog are swift. 1210

DEM. But wherefore to the fox is the dog added?

S. V. To foxes he assimilates the troops,

Because they eat grapes in the fields.

DEM.

Be't so;

But whence is drawn these foxes' salary?

S. V. This I will also in three days procure.

But list moreover to this oracle,

Deliver'd to thee by Latona's son—

"Beware Cyllene, lest it should beguile you."

DEM. And what Cyllene<sup>n</sup>?

<sup>1</sup> Aristophanes here glances at the administrators of the commonwealth, for withholding their pay from the sailors.

<sup>m</sup> The name of a loose and finical fellow of that time.

<sup>n</sup> Aristophanes feigns an oracle to have been delivered of this Arcadian town, that he may have the opportunity of a paranomasia or pun upon the name, which in sound resembles the adjective *κυλλῆ*, i. e. *κοίλη χειρὶ*, a hand hollowed for the reception of bribes. In all these pretended oracles of Bacis and his elder brother Glanis, our poet doubtless had an eye to the Delphic vaticinations, delivered at

S. V.

Thus he rightly calls

His hand, who says, "cast in the hollow palm." 1220

CLE. Not so—for Phœbus by Cyllene meant

To designate the hand of Diopeithes,

But I've a winged oracle of thee—

That eagle-like thou shalt rule all the earth.

S. V. [*to DEM.*] And I have one which says thou shalt give laws

To all the land, as well as the Red sea,

And to Ecbatana, and shalt lick up

All the high-season'd meats.

CLE. But I've a vision seen—the goddess' self

Appear'd to me, and on the people pour'd

1230

Her vessel full of opulence and health.

S. V. I too, by Jove, have had my dream—to me

The goddess seem'd to issue from the city,

And near her there appear'd to sit an owl;

Then on thy head [*to DEM.*] she from a vase pour'd forthAmbrosia, and on his [*CLEON's*] some garlic pickle.

DEM. Ah, ah, than Glanis none was wiser sure.

And now I trust myself to thee [*to S. V.*], to guide

My aged years, and tutor me again.

CLE. Not yet, I pray thee—but await, for I

1240

Will give thee corn and daily sustenance.

DEM. I cannot bear to hear of corn—so oft

By thee and by Theophanes deceiv'd.

CLE. But I will give thee ready kneaded meal.

S. V. And I the little puddings ready bak'd,

With roasted fish—now eat, for nothing hinders.

DEM. Now finish what you have on hand; since I,

Whichever of you most shall do me good,

To him will give the empire of the Pnyx;

CLE. I will run in the first.

different times concerning the cities, kings, or heroes of Greece. Compare especially that contained in v. 1165, sqq. (*There is a woman, who in sacred Athens,*) with the prediction delivered concerning Cypselus, the future king of Athens; (see Herodotus, Terpsichore, 92.); and in that delivered to Acrisius (Eurip. Danae, 15.) Perseus is called a lion. (Bergler.)

S. V.

Not so, but I. [*Exeunt* CLE. & AGO.]

CHO. O Demos, thou a fine dominion hast, 1251

Since all men tremble at thee as a tyrant.

But thou art quickly led by flatteries,

Rejoicing to be duped—still open-mouth'd

Hearing the present speaker—and at once

Resigning all thy readiness of mind.

DEM. There is no wisdom in your brains, when you

Imagine me unwise—in this respect

I gladly play the fool—for every day

I joy to tittle, and desire to nourish 1260

A robber for my steward; but when he is

Full gorg'd I take him up, and castigate.

CHO. And thus thou wilt be prosperous, if there be

That mighty prudence in thy disposition

Which thou professest, in this circumstance.

If of set purpose thou support these men,

Like public sacrifices in the Pnyx,

And then, when thou by chance hast no provision,

Killest a fat one as a supper victim °.

DEM. Behold me, if I wisely circumvent them 1270

Who think themselves so wise as to deceive me.

But I watch every one of them, nor seem

To view their depredations—afterwards

I make them vomit up what they have stolen,

Sending my fuel down into their throats P.

° ————— ὥς  
περ δημωσίους τρέφεις.

The Scholiast, on this passage, says that βούς or ταύρους is understood here to agree with the adjective, and adds that those purgations (φαρμάκους) are called public, which cleanse the cities by their death; for the Athenians were accustomed to nourish very ignoble and useless persons as expiatory victims in the time of plague, or any other public calamity, whence they were called καθάρματα and in the *Frogs* (732.), οὐδὲ φαρμακοῖσιν εἰκῇ ῥαδίως ἐχρήσατ' αὖν.

P κημὸν καταμηλῶν. The metaphor here is taken from the Athenian custom of casting the judicial lots into the urn through a vessel shaped like an inverted pyramid (κημὸν, which Cratinus calls σχοίνινον ἢ θμὸν) by which condemnatory process delinquents were obliged to disgorge, as from the action of the probe, a portion of their ill-gotten wealth.

## ACT IV. SCENE I.

CLEON, DEMOS, AGORACRITUS, CHORUS.

CLE. [*to AGO.*] Go to the dead <sup>a</sup>.

S. V. Nay, go thyself, O wretch.

CLE. O Demos, a long time have I sat here,  
With willing zeal prepared to do you good.S. V. And I ten times, twelve times as long ago,  
A thousand times as long, long since, long since. 1280DEM. And I detest you, who have made me wait  
Ten thousand times as long, as long, as long.

S. V. Know'st thou then what thou art about to do?

DEM. If not, thou shalt declare it.

S. V. From the goal  
Send me and him to start together fair,  
That we may do thee good.DEM. This must be done—  
Away!

S. V. Behold!

DEM. Run then.

CLE. I suffer not  
Him to supplant me.DEM. I shall be, by Jove,  
This day or greatly blessed by my lovers,  
Or I am over nice.CLE. Perceivest thou? 1290  
I bring thee out a seat, the first.S. V. But not  
A table—there I have the start of thee.CLE. Behold I bring to thee this little cake,  
Kneaded of flour from Pylos.S. V. And I bread,  
Scoop'd with the goddess' elephantine hand <sup>r</sup>.

DEM. O sacred queen;—how great a finger hadst thou!

<sup>a</sup> ἀπαγ' ἐς μακαρίαν. The Greeks were accustomed to call the dead μάκαρας or μακαρίτας—thence by an euphemism μακαρία is taken to denote the state (or region) of the defunct.

<sup>r</sup> Alluding to the ivory statue of Minerva, sculptured by Phidias.

CLE. I bring pease-porridge fair, and of good colour,  
Pallas, our Pylian champion, ladled it<sup>s</sup>.

S. V. Demos, the goddess clearly oversees you,  
And gives you now a pitcher full of broth. 1300

DEM. For think'st thou that this city still could be  
Inhabited, unless she manifestly  
Extended o'er us her provision pot?

CLE. The army's dread gave thee this fishy morsel.

S. V. The goddess, from her mighty father born,  
Gives thee this flesh, well soak'd in juice, some portion  
Of ox-tripes and a section of the stomach.

DEM. She acted wisely, mindful of the peplos.

CLE. The gorgon-crested maid has order'd you  
To eat of this long cake, that we may urge 1310  
Our vessels bravely on.

S. V. Now take this also.

DEM. And to what purpose shall I use these entrails?

S. V. The goddess sent them to thee of set purpose,  
That thou might'st plank the galleys' inward ribs.  
For clearly she surveys your naval strength;  
Come, take and drink this mixture three and two<sup>t</sup>.

DEM. How sweet, O Jove, how well it bears the water!

S. V. For the Tritonian maid hath thirded it.

CLE. Now take from me a fragment of rich cake.

S. V. From me this whole and undivided cake. 1320

CLE. Thou hast not whence to give a hare—but I have.

S. V. Ah me, whence shall I find a leveret?

O mind, discover now some thievish trick.

CLE. Perceiv'st thou this, wretch?

<sup>s</sup> Spanheim imagines that the epithet here used (*ἡ Πυλαιμάχος*) refers to her surname, *Πυλαία* or *Πυλαίτις*, because her statues were set up within the city gates; but I think with the Scholiast, that the allusion is to the victorious siege of Pylos, so frequently referred to in this comedy. *ἡ φοβησιστράτη* (v. 1173.), is a general term for the goddess who routs armies. *ἡ φοβοῦσα τὸν στρατόν* (Schol.) and *ὀβριμοπάτρη*, is the Homeric epithet of Minerva, as born of Jove, the supreme of the gods, (see Il. E'. 747; Od. A'. 101.), as *ἡ Γοργολόφα* (v. 1177.) denotes the goddess with the gorgon's head upon the crest of her helmet; and *ἡ Τριτογενής* (v. 1185.), the goddess born near the Libyan lake Tritonis—whence the coined verb *ἐνετριώνισεν* (v. 1185).

<sup>t</sup> That is, a mixture containing three parts of water and two of wine.

S. V. It concerns me little.

For they towards me are proceeding.

CLE. Who?

S. V. Ambassadors, with purses full of silver.

CLE. Where, where?

[*Stealing away the hare and giving it to Demos.*]

S. V. What's that to thee? wilt thou not suffer  
The strangers here?—see'st thou, my little Demos,  
The leveret which I bring thee?

CLE. Wretched me,  
Unjustly hast thou snatch'd away my gifts. 1330

S. V. By Neptune, yes, as thou didst those from Pylos.

DEM. Tell, I entreat thee, how hast thou contriv'd  
Thus to supplant him?

S. V. 'Twas a stratagem  
Forg'd by the goddess, but the theft was mine.

CLE. I gain'd the hare by peril.

S. V. But I cook'd it.

DEM. [*to* CLE.] Go—for I own no favour but to him  
Who serves it up to me.

CLE. Ill-fated me!  
I shall be overcome in impudence.

S. V. Why, Demos, can you not distinguish which  
Of us is kinder towards you and your stomach? 1340

DEM. And using what criterion should I seem  
To the spectators a wise judge between you?

S. V. I'll tell thee—go, seize on my chest in silence,  
And search what's in it—next the Paphlagonian's—  
Then without fail you rightly will decide.

DEM. Come, let me view the contents.

S. V. See you not  
That it is empty, O my sire? for all  
I have presented to thee.

DEM. Of a truth  
This chest takes good care of the public wealth.

S. V. Go likewise to the Paphlagonian's then. 1350  
See'st this?

DEM. Oh me—how full of good things is it!  
What mighty mass of cake has he put in!

Cutting this slice off as a gift to me.

S. V. This too he has been us'd of old to do.

Giving to thee a small part of his gains,

Laying aside the greater for himself.

DEM. O wretch, hast thou deceiv'd me in these thefts?

Whilst I with crowns and gifts encircled thee?

CLE. But for the state's advantage I purloin'd.

DEM. Put down the chaplet—quick—that I may crown 1360

This man with it.

S. V. Put it down quickly, slave.

CLE. Not so—since I've a Pythian oracle

Which says by whom alone I must be conquer'd.

S. V. Then it declares my name, and that right clearly.

CLE. And yet I wish to prove by some true judgment,

If thou'rt concern'd in the god's oracles.

And this is the first question I will ask thee—

What school hast thou frequented in thy youth?

S. V. In the hog pits by raps was I instructed.

CLE. What say'st? how strikes this oracle my mind! 1370

Be't so—and in the wrestling school, what art

Was taught thee?

S. V. Theft, and perjury, and boldness

To face the witnesses.

CLE. "O Lycian god<sup>u</sup>,

Phœbus Apollo, how wilt thou affect me?"

And when become a man what was thy craft?

S. V. I dealt in sausages.

CLE. And what beside?

S. V. Debauchery.

CLE. Ill-fated me!—I am

No longer any thing—yet there remains

A slender hope on which we are supported.

But thus much tell me—didst thou truly sell 1380

Thy puddings in the mart, or at the gates?

S. V. 'Twas at the gates, where pickle's to be bought.

CLE. Ah me!—the oracle divine's accomplish'd.

Roll homewards this ill-fated wretch. Dear crown!

<sup>u</sup> A line from the *Telephus* of Euripides. (Scholiast).



Farewell—I leave thee with unwillingness.

Henceforth another shall possess and wear thee—

No greater thief than I, but more successful. [*Exeunt.*]

S. V. Hellenian Jupiter, the palm is thine.

CHO. All hail, great conqueror! and remember that

It is through me thou art become a hero.

1390

And I prefer to thee one short request,

To be like Phanos, thy judicial scribe.

O.M. What's thy name, tell me?

S. V.

Agoracritus;

For I was nurtur'd in forensic strifes.

DEM. Then I to Agoracritus commit

Myself, and give this Paphlagonian to him.

AGO. And I will take good care of thee, O Demos,

So that thou shalt confess thou ne'er hast seen

A man more friendly-minded than myself

Towards the state of gaping citizens.

1400

S.-C. What theme more honourable can be found<sup>x</sup>

1. For a commencing or concluding strain,

Than to recite his praise who o'er the field

Drives his swift mares?—not with a willing heart

To grieve Lysistratus, or that poor wretch,

Thumantis, wandering with his houseless head.

For he, O dear Apollo, pines in want,

Bedew'd with warm tears, and in suppliant guise,

Touching thy Pythian quiver, begs relief

To ease his state of wretched poverty.

1410

S.-C. 'Tis no malicious part to blame the wicked<sup>y</sup>,

2. But 'tis an honour to the good, whoe'er

Reasons the matter rightly. If this man then,

Whose fame must needs be evil, were himself

<sup>x</sup> This, and the three following verses are, according to the Scholiast, parodied from Pindar (ex Prosodiis ap. Heyn. ii. 54.) Lysistratus, mentioned immediately after, was some poor wretch of that time, spoken of also in the *Acharnians* (820.) and Thumantis a lean soothsayer. The Scholiast on the *Birds* (v. 1406) quotes two lines from the *Κέρκοπες* of Hermippus, in which oxen are mentioned *leaner than Thumantis*.

<sup>y</sup> To this verse the following metrical direction is commonly prefixed—ἐπιρρημα ἐκστίχων ἰστ' τροχαῖκδι καταληκτικοί. It ends with the line 1429, after which the first semi-chorus resumes the strain.

Illustrious, I had nam'd no other friend.  
 Now, Arignotus is unknown to none,  
 Who knows what white is, or the orthian strain.  
 He has a brother nam'd Ariphades,  
 A wicked wretch, and not allied in manners,  
 But altogether bad designedly, 1420  
 Not only base—for that I had not marked—  
 But something else he hath excogitated.

\* \* \* \* \*  
 \* \* \* \* \*  
 \* \* \* \* \*

Composing airs in Polymnestes' strain,  
 And a companion of Œonichus.  
 Who such a man does not outright detest,  
 From the same cup with me shall never drink.

S.-C. Full oft with nightly cares I'm occupied 1430

1. In anxious search to find whence can arise  
 Cleonymus' extreme voracity ;  
 For he, they say, when he has once devour'd  
 The substance of rich men, can ne'er depart  
 From the bread-bin, while they by turns entreat—  
 " O king, we supplicate thee by thy knees,  
 Deign to depart from us and spare our table."

S.-C. 'Tis said the galleys once conferr'd together,

2. And one of them thus spoke (she was the elder)—  
 " Hear ye not virgins, what's done in the city ? 1440  
 They say that our annoying townsman here,  
 Hyperbolus, vapid as wine that's sour,  
 Demands a hundred of us as a fleet  
 To aid him in his Chalcedonian war."  
 This seem'd to them intolerably hard,  
 And one who had not come near man thus spoke—  
 " Thou ne'er shalt rule me—Hercules forbid—  
 But if it be my fate, by worms consum'd,  
 Here will I suffer the decays of age ;  
 Nor may Nauphantes, Nason's child <sup>2</sup>, O gods, 1450

<sup>2</sup> Aristophanes here, by a bold prosopopœia, feigns the name of a ship, as if it were a human being, daughter of a citizen of Athens, derived from the word *ναῦς*. In verses 1308 and 1309, I have followed Brunck's ingenious emendation, so highly

While I of turpentine and planks am form'd;  
 But if the notion pleases the Athenians,  
 I think that we should sail to the Theséum,  
 Or temple of the awful goddesses,  
 And sit in patient supplication there.  
 For he shall not have the dominion o'er us,  
 To turn the state to mockery—but he may  
 Sail to his own destruction if he will,  
 And launch those skiffs in which he sold the candles."

## ACT V. SCENE I.

*Enter a MESSENGER.*

AGO. Keep from ill-omen'd words, and close the mouth, 1460  
 Abstain from evidence, and shut the courts  
 In which this city finds so much delight;  
 And let the theatre resound with pæans  
 For new successes in Apollo's praise.

CHO. O light to sacred Athens, and the aid  
 Of all her islands, with what good report  
 Comest thou hither, that with odorous fumes  
 We should regale our streets?

AGO. I have recock'd  
 Demos, and made him fair instead of roguish.

CHO. Where is he now, O thou discoverer 1470  
 Of admirable thoughts?

AGO. He dwells in Athens,  
 That ancient city, crown'd with violets.

CHO. How can we know him? What's his dress, and mien?

AGO. Such as of old, when with Miltiades  
 And Aristides he was wont to feed.  
 But you shall see him—for already sound  
 The doors of his expanding vestibule.

approved by Porson, *δοκεῖ πλεούσας*, instead of the common *δοκῶ πλέουσ' ἄν*. In these lines the custom of the Greeks is alluded to, who when affected by any wrong, and unable to defend themselves, entered the temples of the gods, and seized the altar as suppliants. Here the Chorus propose to sail for asylum either to the temple of Theseus or that of the Furies, whom the Athenians worshipped with especial veneration. (See Soph. *Œd. Col.* 90. 450, etc. Casaubon).

Then shout, felicitating ancient Athens,  
 Appearing as of old—that wondrous city,  
 Chanted in many a hymn, inhabited 1480  
 By this illustrious people.

CHO. O fair Athens<sup>a</sup>,

Much to be envied city, violet-crown'd,  
 Show us the king of Hellas and this land.

AGO. Behold him here, bearing his grasshopper<sup>b</sup>,  
 And glittering with his antiquated mien;  
 Not smelling of sea-shells, but peace and myrrh.

CHO. Hail, thou of Greeks supreme, we joy with thee,  
 For worthy of the city is thy fate,  
 And of the trophy gain'd at Marathon.

DEM. O Agoracritus, dearest of men, 1490  
 Come hither—how much good hast thou to me  
 Done by thy renovating cookery!

AGO. I?

O wretch, thou know'st not what thou wert before,  
 Nor how thou far'dst—else thought'st thou me a god.

DEM. How far'd I formerly?—say, and what was I?

AGO. First then, if any in th' assembly said,  
 “O Demos, I am thine adoring lover,  
 Who only hold thee in my care and counsel,”  
 When any one us'd this preluding strain,  
 Bird-like thou flutter'd'st with exalted horn. 1500

DEM. I?

AGO. 'Then he left, thus having cheated thee.

DEM. What say'st thou? was I treated thus unwitting?

AGO. Yes, for, by Jove, your ears were open'd wide,  
 Like an umbrella, and again contracted.

DEM. Was I by age brought to this state of folly?

AGO. Yes, when two orators would fain persuade you;

<sup>a</sup> These poetical lines of the Chorus are, as the Scholiast informs us, parodied from Pindar, whose words are given by the Greek commentator on the Clouds (v. 299.)—

—— λιπαραί καὶ ἀοίδιμοι, “Ελλάδος ἔρρισμα,  
 κλεινὰι Ἀθῆναι.

<sup>b</sup> This line of Agoracritus alludes to the well-known custom of the Athenians to bind their hair with golden grasshoppers, in order to denote that they were an indigenous (αὐτόχθονες), and not an adventitious people.

One to build ships, the other to engage  
 With mercenary troops; the pay-adviser  
 Had far outstripp'd the man who spoke of galleys.  
 Why stoopest thou? wilt thou not here remain? 1510

DEM. I am asham'd of old delinquencies.

AGO. But you are not the cause—so be not troubled,  
 They have in this deceiv'd you—now then speak.  
 Should any rascal of a pleader say—

“There shall be no provision for you judges,  
 Unless this cause is by your sentence lost;”  
 Tell me, how would you deal with such a patron?

DEM. I'll seize and throw him into the barathron,  
 And at his throat suspend Hyperbolus.

AGO. Justly and prudently thou speakest this, 1520  
 But let me know how would'st thou rule the state?

DEM. First to the men who steer the ships of war,  
 When moor'd in port, I will give ample pay.

AGO. Thou would'st delight a numerous smooth-skinn'd  
 people.

DEM. Then should no citizen whose name was plac'd  
 Once in the catalogue be thence transferr'd,  
 And in another by design enroll'd;  
 But all be register'd as at the first.

AGO. This bites the buckler of Cleonymus<sup>c</sup>.

DEM. No beardless youth shall in the forum speak. 1530

AGO. Then where shall Clisthenes harangue, and Strato?

DEM. Those youths, I mean, who haunt perfumers' shops,  
 And babble in this strain, while sitting here—

“Phæax was wise, and shunn'd death craftily<sup>d</sup>.”

Able to put together, and to finish,  
 Framers of sentences, clear, apt to strike,  
 Then excellently to allay the tumult.

AGO. Are you then the cat's-paw to these vile praters?

<sup>c</sup> The sense of this line, and the somewhat obscure speech of Demos to which it is the conclusion, appears to be, that if there be no place for favour in the album or military catalogue, the coward Cleonymus, who cast away his shield in battle (see the Clouds, v. 352.), will be ranked among the dishonoured.

<sup>d</sup> This Athenian orator is mentioned by Plutarch in his life of Alcibiades; the Scholiast calls him *δεινὸν ῥήτορα*, and says that he escaped the death to which he had been condemned for some theft, or act of flagrant atrocity.

DEM. Not I, by Jove,—but I'll compel them all  
To leave decrees alone, and follow hunting. 1540

AGO. And in conclusion take this folding-stool,  
With this well-furnished boy to bring it thee;  
Him thou may'st make a stool, if it so please thee.

DEM. How blest am I, thus settled as at first!

AGO. And thou shalt say, when I deliver thee  
The truce for thirty years, "O armistice,  
Come hither quickly."

[Enter TWO FEMALES.

DEM. O, thrice-honour'd Jove,  
How fair they are!—Is't lawful, by the gods,  
To enter into commerce with the truce  
Of thirty years?—In truth how took'st thou them?

AGO. Had not the Paphlagonian kept them hid 1551  
Within, lest thou should'st seize them? therefore I  
Deliver them to thee to bear away  
Into the country.

DEM. And what evil turn  
Wilt show the tanner who has acted thus?

AGO. No heavy punishment—but he shall have  
To exercise my calling—at the gates  
He all alone shall sell his sausages,  
Mingling the dogs' and asses' flesh together;  
When drunk he shall revile the courtezans, 1560  
And quench his thirst by water from the baths.

DEM. Thou hast devis'd a task of which he's worthy,  
That he with harlots should contend in scolding,  
And bagnio-keepers—therefore I invite you  
Into the prytanéum, and the seat  
Which late that pestilential fellow held.  
Take this frog-colour'd garment and come on.  
Some one convey him out to his new trade;  
That strangers, whom he has been wont to injure,  
May see him and regard his punishment. 1570

(*The Choral Song is wanting.*)













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